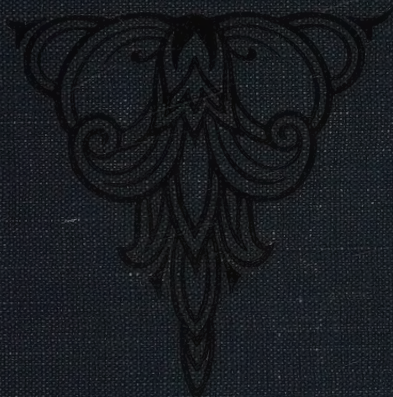


# JUNIOR ENGLISH

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BUHLIG



BOOK ONE



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# JUNIOR ENGLISH

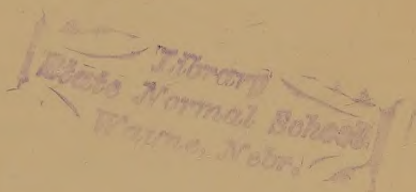
## BOOK I

### PROJECTS IN WORK AND PLAY

BY

ROSE BUHLIG

TILDEN TECHNICAL HIGH SCHOOL  
CHICAGO



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## PREFACE

**JUNIOR ENGLISH** is a three-book series for seventh, eighth, and ninth grades. Although best results will be obtained through using the three books in succession, each book of the series is so planned that it may be used separately.

The general aims of the series are these:

1. **Simplicity.** — An effort has been made to have explanations and assignments so simple and clear that not much additional explanation, if any, need be made by the teacher.

2. **Interest.** — Boys and girls of the seventh, eighth, and ninth grades are active; their natural interests run rather to doing things than to learning rules. With this in mind, the author of **JUNIOR ENGLISH** has (1) reduced technical matters to a list of minimum requirements for each grade; (2) made use of the socialized recitation and the laboratory method of class procedure; (3) injected a touch of human interest into even the driest of drills. Instead of regulation exercises in grammar, for example, games have been introduced, first, to fix the subject under consideration, and second, to make its acquisition a matter of natural interest, not of duty.

3. **Emphasis upon Minimum Essentials.** — Certain definite requirements that teachers seem generally agreed upon as belonging in each of the three grades have been strongly emphasized. Other matters are of course included in each of the three books. It is desirable that classes study as much of each book as time permits, but in no case should the minimum requirements for the grade be slighted. Pupils should not be allowed to advance until they have mastered the essentials for their grade.

*Book I* sets these requirements:

1. Sentence sense.
2. The ability to speak and write fairly connectedly, (though perhaps briefly) without using *and*.

3. The ability to write a simple friendly letter correct in form.
4. The ability to read simple selections with understanding and some sense of appreciation.
5. A knowledge of the elements of the simple sentence, including a recognition of
  - a. Parts of speech.
  - b. Subjects and predicates, in both the direct and the inverted order (in easy sentences only).
  - c. Prepositional phrases, both adjective and adverbial.
  - d. The coordinate conjunctions *and*, *but*, and *or*, as used to connect parts of a simple sentence.
6. Improvement in spelling (especially of simple words frequently misspelled).
7. Some improvement in pupils' speech. (in enunciation, for example).

*Book II* includes the essentials emphasized in *Book I* and adds a study of the following as a minimum for the eighth grade:

1. The compound sentence.
2. The complex sentence, including adjective and adverbial clauses.
3. The use of infinitive and participial phrases as a means to secure sentence variety and interest.
4. Word study, including
  - a. Drill in spelling.
  - b. Use of the dictionary.
5. The use of the possessive case.
6. Comparison of adjectives and adverbs.
7. Verbs (transitive, intransitive, and linking).
8. Study of words commonly confused; such as *its* and *it's*.
9. The simpler uses of the comma.
10. The simple outline form (to be used in connection with giving talks before the class).

*Book III* reviews the essentials of *Books I* and *II* and adds:

1. A review of simple grammatical forms (approached here in a new environment — that of the news item).
2. A special study of pronouns and verbs (to correct common errors).



3. A study of form and quality in letter writing.
4. Word study, including
  - a. Word-analysis and word-building.
  - b. Spelling rules.
5. Study of punctuation.
6. An effort to develop some feeling for style.
  - a. For movement, color, sound.
  - b. For sentence variety.
  - c. For words well chosen.
7. An effort to develop some appreciation for verse.
  - a. Verse form.
  - b. Beauty in verse.

In classes using these books the teacher's parts should be that of a director, helper, or guide rather than a hearer of recitations. To get the best results teacher and pupils should work together, first, to produce, and later, to test the success of the production.

It is a pleasure to acknowledge, in this connection, the suggestions and encouragement of my colleagues and friends who have made the series possible.



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## INTRODUCTION

### THE ENGLISH CLUB

Do you like stories? You would be strange, indeed, if you did not. Probably most of what you read is stories — in books, magazines, or newspapers. Moreover, a story is made the basis of almost every movie production. Most of our conversation, too, consists of telling interesting or amusing or unusual things that have happened.

No matter how uninterested people may be in what we are saying, as soon as they know that we are going to tell a story, they usually pay attention. Public speakers know this fact and make good use of it. They know that the one who can tell stories well has a wonderful power to entertain and even to influence others.

Notice how a Grecian orator, hundreds of years ago, used a story:

Demades, a famous Greek orator, was once addressing an assembly at Athens on a subject of great importance and in vain tried to fix the attention of his hearers. They laughed among themselves, watched the sports of the children, and in twenty other ways showed their want of concern in the subject of the discourse. Demades, after a short pause, spoke thus:

“Ceres one day journeyed in company with a Swallow and an Eel.”

At this there was marked attention. Every ear strained now to catch the words of the orator.

"The party came to a river," continued he. "The Eel swam across, and the Swallow flew across."

He then resumed the subject of his discourse. A great cry, however, arose from the people.

"And Ceres?" cried they. "What did Ceres do?"

"Why, the goddess was then, as she is now," replied he, "mightily offended with people who have their ears open to any sort of foolishness and shut to words of truth and wisdom."

How would you like to form a Story-tellers' Club that will meet once a week — every Friday, let us say — during the English period? You could elect officers, choose committees, and plan programs. Suppose you think about it. We shall speak of it again later.

Or perhaps you would prefer to belong to a club that you might call the Historical Society, a club that would try to find out all the interesting things about the city or state in which you live — legendary, historical, industrial, etc. The different sections of the country vary greatly in these respects, but all repay a little investigation.

Perhaps you might form both clubs in your class and have programs together, each club contributing some numbers. Think about it. You'll find either club very interesting.

# JUNIOR ENGLISH

## BOOK ONE

### CHAPTER I

#### PROJECTS IN STORY TELLING

##### A — SENTENCE SENSE

Suppose that a friend of yours should come to you and say, "My brother." You would look at him in a puzzled sort of way and say, "What about your brother?" Suppose that your friend should reply, "My brother who works in Smith's store." You would still look puzzled and say, "What about him?" Such groups of words do not give ideas. One instinctively waits for more to be said. But suppose that your friend should say, "My brother has a new kodak." You would no longer say, "What about your brother?" because you have heard enough to make a full thought. A group of words that gives a complete idea is called a *sentence*.

**Definition.** — A sentence is a group of words expressing a complete thought.

You have probably heard that definition a hundred times. Perhaps you can say it without stopping to think at all. (That would be a pity.) Now, though it is a good thing to know the definition of a sentence, it is

much more important to know a sentence when we see one or hear one or write one. It is of the utmost importance that we develop within us what is called the "sentence sense," a something that will let us know at once, without our stopping to think about it, whether a group of words is a sentence or not.

Have you ever thought how greatly our different senses help us in saving time and thought? For instance, a person who is blindfolded can easily tell the difference in feeling between sand and water, because he has a sense of touch. No one who has a sense of hearing need be told when a door near him slams. No one has to stop to reason about these things. His senses make the facts known to him at once. "Sentence sense" makes known where a sentence ends. Without it, good work in English (or, in fact, in almost any subject) is an impossibility. Some people seem naturally to have this sense; others have to develop it. But every one should possess it.

### Exercise 1 — Game One

#### "QUICK WITS"

The game of "Quick Wits" is played thus:

The class is so seated that there is an equal number of pupils in each row. A chairman and a scorekeeper are appointed, who pass slips of paper to the class. On his slip each child writes his name and down one side puts numbers from 1 to 10. Then the chairman reads an expression in one of the groups given below. Each pupil at once writes *Yes* or *No* opposite (1) on his paper, *Yes* meaning that the expression that was read is a sentence and *No* meaning that it is *not*. Almost at once the chairman asks, "Yes?"



and all stand who wrote *Yes*. The scorekeeper records the total for each row. Then the chairman asks, "No?" and all stand who wrote *No*. Again the scorekeeper records the number for each row. The chairman then tells whether *Yes* or *No* is correct, the scorekeeper announces which rows are ahead, and the game proceeds by having the chairman read another expression from the group that he has chosen. Ten expressions make a game. The score may be taken after each expression is read, as was explained above, or it may be taken after ten have been read.

Individual scores are found by totaling the correct answers on individual papers. The scorekeeper may choose a committee to help in this part of the work; that is, appoint a "scout" for each row, a pupil who will find the individual scores in the row.

Ask your teacher to act as umpire in the game. (What is the duty of an umpire?)

#### GROUP A

1. Christmas comes once a year.
2. The grocery on the corner.
3. John passed the chalk.
4. When we reach home.
5. A box of candy.
6. Our new automobile.
7. My inkwell needs cleaning.
8. Mary washed the dishes.
9. Saw the circus.
10. Abraham Lincoln.

#### GROUP B

1. Sometime this afternoon.
2. A good game of baseball.
3. In the paper this evening.
4. John's hit won the game.
5. The gardener planted many shrubs.
6. Roast beef and sweet potatoes.

7. Was tardy for school.
8. Mary lost her book.
9. She left it on the street car.
10. Racing after it.

## GROUP C

1. Several kinds of dates grow in the Sahara region.
2. Different nations like different kinds of dates.
3. Special sale of dates today.
4. America prefers a sweet date.
5. The ripe dates dry on the tree for a week or more.
6. Natives of the Sahara prefer a dry date.
7. Almost unknown to us.
8. Shipped in bags of matting.
9. Not soft or sticky when ripe.
10. This date takes the place of bread in that region.

## GROUP D

1. Figs grow in California.
2. Two or three crops a year.
3. Fig trees live for more than a hundred years.
4. Sixteen feet apart in the orchard.
5. The fruit on the tree before the leaves.
6. May be eaten green or dried.
7. Fruit for drying is allowed to drop from the tree.
8. Highest grades shipped to all points East.
9. Figs make delicious preserves and jams.
10. Also used in candies.

## GROUP E

1. Katherine struggled up the rocky path.
2. On a flat rock below the peak.
3. The girl caught her breath with alarm.
4. Far out to sea a little speck.
5. The speck grew as she watched it.
6. The boys' boat was overturned.
7. A sudden clap of thunder in her ears.
8. She scrambled down the path.

9. Katherine never forgot that day.
10. Gathered round the fire.

### Exercise 2

#### CHECKING RESULTS OF GAME ONE

After the scorekeeper announces the winning row, go over the expressions with the chairman. Add the missing part to any expression that is not a sentence. No expression is a sentence if we have to *think* words that are not expressed before we know what the thought is.

### Exercise 3 — Game Two

#### “FIND THE STOPS”

Here is another game to test quick wits. It may be played in three ways; that is, to find any one of the following:

1. The number of capital letters needed; or
2. The number of sentences; or
3. The number of periods needed.

Again have a chairman and a scorekeeper appointed. (How would it be to appoint those who made the highest individual scores in the game in Exercise 1?)

This game must move with rapidity and precision. The chairman gives a sharp command, “Open books, page —.” He pauses a few seconds and then says, for example, “Selection B. Periods.” The scorekeeper, who has a watch ready, allows thirty seconds (half that if the class is really alive) and announces, “Books closed!” “One?” asks the chairman, and all stand who think that only one period is needed in the selection chosen. The scorekeeper keeps the record. “Two?” again asks the chairman, and all stand who think that two periods and no more are needed. So the game goes.

The rising and counting should go, as we say, "like clock-work." Any one half in and half out of his seat at a count reduces the row score by *two*.

Of course it goes without saying that any one who puts any mark in his book that may act as a hint to him penalizes the whole row and puts it out of the running.

Three selections constitute a game.

## A

A humming bird once met a butterfly he was greatly pleased with the butterfly's beauty with a good deal of eagerness he suggested that they become friends the butterfly proudly refused she reminded the humming bird that he had laughed at her and called her a crawling dolt the humming bird was shocked he was sure that he had never insulted so charming a creature he did not realize that the gorgeous butterfly had once been a caterpillar.

## B

A little Chinese girl's first birthday is celebrated in a curious way on that day her parents try to read her future they put a great bamboo tray in the middle of the floor on it they scatter many little articles the baby is suddenly popped down in the midst every one watches excitedly to see what she will pick up first a bit of thread means cleverness at sewing a piece of money promises future riches every article on the tray has a meaning only little girls in the wealthiest families get so much attention.

## C

Things went on in this way for a long time at last came a very wet summer everything in the country round about went wrong haystacks floated bodily down the stream and were carried away in the flood a hailstorm cut all the grape vines to pieces all the corn in the country round about was killed by a black blight in Treasure Valley alone everything prospered everybody had to come to the farm to buy corn from the Black Brothers you can imagine that the wicked fellows grew more cruel to their neighbors every day.



## D

The best tea comes from young leaves and buds there are three or four pickings each year the tea from the earliest picking is the best later in the summer the leaves lose in quality the leaves that are picked last make very poor tea pickers receive about half a cent a pound for picking the leaves the best pickers make only a few cents a day it takes several pounds of leaves to make a pound of tea a single bush seldom yields more than a pound of leaves each year.

## E

Chocolate is made from the kernel of the cacao seed the fruit is harvested twice a year in some countries the seeds are removed from the pods at once in other countries they are closely covered and allowed to ferment the beans are then dried in the sun and shipped to big factories there the beans are roasted and crushed the real chocolate comes from the crushed kernels they are ground to a smooth paste somewhat like molasses when this paste hardens it is ready for use.

## Exercise 4

## CHECKING RESULTS OF GAME TWO

After the winning row has been announced, recite on the selections to see whether you understand exactly what a sentence is. It should not be necessary for you to *reason* the matter out; you should know instinctively.

Let the chairman preside during the discussion, if the teacher thinks best.

NOTE. — *Suggestions for Rewards.* How would it be to have a committee appointed to decide upon an appropriate reward for the row that wins the highest score by the end of the week? You might make a banner that reads, "Highest Score earned by Row — " and each week have the Committee on Awards pin in the proper place a paper on which is printed the letter or number that designates the winning row. Or each row might choose a color and be known by that color instead of by a letter or number.

Or the committee might prepare large cards to hang at the front board, one card directly in front of each row. On each card the committee will mark off little squares, one for each game. After five games have been won, let us say, perhaps the committee might award a star of some bright color. The Committee on Awards might decide, too, upon a special award for the highest score made in the month.

Or the committee might decide to make little badges (or secure buttons) which read, "Champions for the Week" and which members of the winning row might wear for a whole week — or as long thereafter as they are entitled to wear them.

These are only suggestions. Perhaps your committee, in conference with the teacher, will think up an entirely original plan.

### Exercise 5 — Catch Words

*Then, There, So, Also, Therefore, Still*

These little words are trouble makers. They trip boys and girls, causing them to make mistakes in sentence structure. Put them into a special compartment of your memory that you label, "Look out!" Then every time that you write one of them, stop a moment and *look out!* Nine times out of ten, they should begin new sentences. Sometimes boys and girls go tripping carelessly along, never see the trap in their path, and before they know it — down they go into the Pit of the Sentence Error. Thus they commit the great, the unpardonable sin. Yet just a little seeing with the mind's eye would have avoided all the trouble.

The thing to remember about these words is that they join in thought but not in grammar. The thought which they begin is a new thought and should be put into a separate sentence. To write *After a while the rain stopped, then we went on* as if it were all one sentence is very bad indeed. A new thought begins with *then*. Therefore a new sentence should begin with *then*.

This mistake is sometimes called the Baby Blunder. Any one who makes it has fallen into the trap and been tumbled headlong into the Pit of the Sentence Error.

Tell where the sentences *should* end in the following so-called sentences:

1. Last Saturday morning we fished in Wright's Creek for about three hours, then I put on my rubber boots and waded for a while, then we went home.

2. The men got out from underneath the machine and neither one was hurt, there wasn't even a scratch on them.

3. In the middle of my vacation my brother and I went on a long hike to Almaden, so we took along some lunch, also we planned we'd have some hot coffee, but we forgot to take matches therefore we had nothing but water to drink.

4. The mountain road is good but hardly wide enough on the curves, still there is a low cement wall on all the dangerous curves, there is also a black line about four inches wide on all the bad curves to make machines keep to their own sides.

5. The sleigh came down at a good speed, there were fourteen boys in it all shouting at the top of their voices.

## B — EXPERIMENTS IN TELLING STORIES

### Exercise 6 — The Five-Sentence Experiment

#### THE OWL IN THE CHERRY TREE

1. One season, to protect my early cherries, I placed a large stuffed owl amid the branches of the tree. 2. Such a racket as there instantly began about my grounds is not pleasant to think of. 3. Orioles and robins, fairly shrieking out their affright, spread the news in every direction, apparently calling every bird in town to see that owl in my cherry tree. 4. As every bird that came took a cherry, I lost more fruit than if I had left the owl indoors. 5. With craning necks and horrified looks the birds alighted upon the branches, snatching off a cherry between their screams, as if the act was some relief to their outraged feelings.

— Adapted from *Birds and Bees*.

Interesting, isn't it? It really *tells* us something, makes us *see* and *feel* what happened. In other words, the little account *lives*.

Observe that the incident is told in only *five* sentences. Observe, too, that those five sentences explain *what* happened, *when* it happened, *where* it happened, and to *whom* it happened. These are called the *Four W's*.

Suppose that we are all sitting before a roaring open fire with the snow piled high outdoors and the wind moaning round the eaves. To pass the time, suppose we "swap stories." What story will you tell? Do any of the following titles give you a suggestion? The incident may be quite short, but it should have in it an element of interest.

#### PREPARATION

1. Come to class prepared to tell which of the following titles seem appropriate for such stories.
2. Bring in a list of five other titles that seem to you even more interesting. Possibly some will be suggested by those given below.

A snow battle  
 Fun at the beach  
 Never again  
 Almost an accident  
 A strange mistake  
 A true ghost story  
 A Hallowe'en scare  
 The explosion  
 Locked out  
 A close call  
 Playing Indian  
 At the circus  
 Adrift without oars

A mysterious disappearance  
 A narrow escape from drowning  
 A joke on me  
 A friend in need  
 A queer ride  
 When our tent blew down  
 When I thought I saw a bear  
 The burglar alarm  
 The street-car strike  
 Not a scratch  
 At the county fair  
 Spoiled fun  
 Rapids ahead

**Exercise 7 — Try the Experiment**

Have you chosen your incident?

Now try the experiment of writing it out in five sentences — no more and no less. In those five sentences explain *who, what, when, and where*.

Don't be caught. Be sure that you know what a sentence is. Let your "sense" direct you. When you feel a little tug at the back of your mind, as you write, pay attention to it. It may be a sign to you that the thought is finished and that you should end the sentence. Look at what you have written, think about it, and beware of the Pit. The catch words given in Exercise 5 will trip you into it if they can.

Remember, you are going to confine yourself to five sentences. Yet you are going to tell a full incident. That means that the incident may not be too big. Of course, the sentences may be long; in fact, some of them should be. You can reword a short sentence to include more details and yet keep it *one* sentence. But — and this is of supreme importance — each sentence is to be only **one** sentence. Beware of writing two sentences together as if they were one, without a period between. That is the *Baby Blunder*, the unpardonable sin.

For the sake of convenience, number your sentences as they are numbered in the selection in Exercise 6.

Suppose that there are five rows in your class. When you come to class, the scorekeeper (who has been appointed beforehand) will have ready five slips numbered consecutively from 1 to 5. He will let some one draw a slip. The number drawn indicates the row that will put its work on the board. Let us say that this is Row 3. In that case, Rows 1, 2, 4, and 5 will exchange their papers and look for sentence errors while Row 3 is writing its incidents on the

board. Then the whole class will turn its attention to the work on the board.

Each row starts out with 100 to its credit. Every sentence error made in the row reduces the "value" of the row by five. Any row that has a value of less than 90 is "sick" and must go to the "hospital" for treatment. The members of the "sound" rows may act as physicians and nurses to cure the "sick."

### Exercise 8 — Game Three

#### "RIVAL NEWSPAPER CAMPS"

In this game there should be two rival camps (two sides in the same room or two rooms in the same grade) representing rival newspapers. Each newspaper chooses an editor. The other members in the class are reporters to whom the editor assigns the task of writing an incident in five sentences — no more, no less — to explain *who, what, when, and where*. (As in the last exercise, number your sentences for the sake of convenience, and *beware of the Pit*.)

When you come to class the reporters of your rival newspaper will be your critics.

1. You will read your "news item" to the class all the way through, trying to make it sound as interesting as you can.

2. You will then reread it, sentence by sentence, numbering each sentence as you read it. If any rival reporter hears what he thinks is a sentence error, he will call out, "Check!" and stand at once in his place. The critic's editor will call upon the critic to explain his objection. If it is valid, his camp scores *one*. If it is not valid, his camp loses *one*.

3. Appoint a scorekeeper, who will keep score of the points that each side earns. After an incident is read, he will ask, "Was it interesting?" and all those who think that it was, vote *yes*. If the majority of the class thus vote *yes*, the reader earns *one* for his side.



4. If the writer has made no mistake in sentence structure, he earns another *one* for his side. The side gaining the highest score wins.

### Exercise 9 — Publishing the Paper

Let each section give its newspaper a name. Get a big sheet of paper (double sheets such as some storekeepers use is good or actual newspaper stock, if you can secure any) and on it print or write the name of your newspaper and the date of publication. Then, arranged upon this sheet in the way that you consider best, paste the different items that were written by your reporters. Of course the interest of the "edition" will depend upon the interest of the individual items.

You will need an editorial committee (with your editor as chairman) to do the arranging and pasting. Decide upon the number that should belong to the committee, and then either elect them in "open meeting" or let the editor choose them.

It would be interesting to hand both "newspapers" to the eighth-grade class (or to the ninth, if you have one in your school) and ask them to report their opinion and perhaps their suggestions. You should send a letter to accompany the paper. (See Exercises 171 and 172.)

### Exercise 10 — A Vacation Edition

There is one time in the year when we are sure to have fun, and that is vacation time. Things usually happen every day that we think are worth remembering and telling about later.

Wouldn't it be interesting to get out a vacation edition of the newspaper spoken of in the last exercise? Let two seventh-grade rooms get out separate editions and exchange

them. We all learn to do a good many things by observing how others do them. You might, indeed, learn something from your rivals' edition. Perhaps, then, you'd like to get out a second vacation edition to "go them one better."

Here are two stories written by seventh-grade boys for such an edition. They are good in two respects:

1. They contain no sentence errors.
2. Both try to produce the effect of suspense. That is, they keep one "guessing" how they will end. The end comes, therefore, with a touch of surprise that adds much to the interest.

## I

## AN UNEXPECTED KILL

1. One day, when I was out in the corral back of the farmhouse where I was staying, I spied a jack rabbit in the brush. 2. I hurried to the barn to get the rifle that one of the men had let me practice with that morning. 3. Then I crawled back as quietly as I could, afraid all the time that the rabbit would be gone, but even more afraid of the gun in my hands. 4. By the time that I got back to the place where the rabbit was still sitting, I was trembling all over, but I took a long breath, shut my eyes tight, and fired, expecting all the time that the rabbit would jump at me and kill me instead of me killing the rabbit. 5. When I actually saw the rabbit rear up and fall over dead, I was so surprised that I just laughed and laughed until the men came on the run to see what all the noise was about.

## 2

## A SCARE

1. I spent the best part of my vacation last year at the beach at South Beverly, where three of us boys used to try all kinds of swimming stunts, some of which were pretty dangerous. 2. There was one place that we never went near because we thought it was only for poor swimmers, and that was the indoor "plunge." 3. One day while we were doing some extra fancy high diving, Jim and I suddenly realized that George was gone, and we felt

sure he was drowned. 4. Back and forth we ran on the beach, calling to him and yelling so much that every one in the plunge ran out too. 5. "What you bellowing about?" asked somebody, grabbing me by the arm, and there was George, who only went into the plunge a minute to talk to a fellow he had seen go in.

Perhaps these titles will give you suggestions for a vacation edition of your paper:

The stalled car  
Sandy "Wienies"  
No garage in sight  
Burned marshmallows  
Out in the storm  
The hayrack ride  
In a canoe  
The last inning

When the tent leaked  
A rainy picnic day  
Playing pirate  
Visiting my chum  
A gypsy camp  
Lost  
How we got even  
When I missed the train

### Exercise 11 — The "and" Habit

#### A NARROW ESCAPE

1. After school was over last June I went to Seabright and had a good time on the beach there. 2. I went swimming every day and one day I was on the beach and saw two boys and a girl swim out beyond the breakers and when they started to swim back the girl was tired and could not make herself try and swim back. 3. One of the boys was terribly frightened, and he swam back to the shore and did not stay to help and that left the other boy to try and get the girl out of danger and back to the shore alone. 4. He tried as hard as he could, but he could not do much and it seemed as if the both of them would be drowned and all I could do was wave my arms up and down and holler, "Oh, look!" 5. By that time some people on the beach saw what was happening and two good swimmers swam out and saved them.

Somehow it just misses being very interesting, doesn't it? Yet it tells of an incident that will probably live in the boy's memory as a time of great excitement, perhaps

one of the most exciting incidents that he has ever experienced.

Then what is wrong? What makes the account so lifeless? For one thing, it is the many *and*'s. There is probably no other one word that is so much to blame for dull speaking and writing. Moreover, as this account was to be written in five sentences, it isn't exactly fair to use so many *and*'s. Can you see why? Of course, this mistake is not so bad as the sentence errors in Exercise 5, but it is bad.

Suppose that you try your hand at rewriting the incident. Do not keep to the boy's way of telling it. Use the facts but tell them in your own way. Remember — five sentences! See if you can tell the whole account without an *and*. It is an experiment worth trying.

See who can get the most excitement into his account.

Spare the poor beast of burden *and*.

Look again at Exercise 5, and **don't** fall into the Pit.

### Exercise 12 — An Experiment in Revision

When you wrote your incident for Exercise 7 or 8, did you use many *and*'s? Do you suppose, if you tried again, that you could omit at least some of them and make the account more exciting? Five sentences, remember — no more. Try to *relive* the incident. Put some feeling into it.

### Exercise 13 — Story-tellers' Club Project

#### SECTION A — LEGENDARY HEROES

In the Introduction you read something about an English Club. Have you thought about such a club? laid any plans? How would you like to form the Story-tellers' section now? Perhaps, as was suggested there, your teacher

will be willing to turn over to you one recitation period a week (if you show that you make good use of it). You will need a President to preside at the meetings and perhaps a Secretary, whose duty it will be to post the program of each club meeting, perhaps to keep the *minutes* of the meetings, to take care of any correspondence, and perhaps to act as scorekeeper in some of the class games. If it seems advisable, you might change officers from month to month. The class should also decide upon the committees that it thinks are necessary to carry on the business of the club and should either elect such committees in "open meeting" or allow the President to appoint them.

There are many different kinds of stories. You might form a different section of the club to look up and tell examples of each kind. For instance, one section might be especially interested in telling old-time stories such as legends and myths. There are many such stories that tell of the great heroes and the thrilling adventures of legendary times. If you do not know such stories (everybody should), you will find several collections of them given in the list at the end of Exercise 15. Suppose, then, that you join the "Legendary Heroes" section of the Story-tellers' Club and have the Secretary put your name upon the very first program to retell a part of one of the stories. For these programs seldom try to retell an entire story. Rather tell only one incident, but tell that as though you yourself had *lived* it. For example, it would be quite thrilling, if you were giving the story of an old-time fight, to tell it as if you had actually been there as one of the fighters.

Give *and* a much-needed vacation.

Give each sentence a chance to live "on its own."

## Exercise 14 — Game Four

## “ONE, TWO, THREE, AND OUT!”

Sometimes it is even harder to keep the troublesome fellow *and* out when we speak than when we write. It is a good plan to have a “Keep Out!” sign handy to use whenever he draws dangerously near. But it takes more than a “Keep out” sign to keep the lively fellow out. It takes considerable watching to see that he *stays* out.

To play the game of *One, Two, Three, and Out!* divide the class into two sections. The teacher hands a bean bag to a pupil on Side A, who comes to the front of the room to tell his story. Those at their seats watch for the *and*'s. When they hear one, they hold up one finger; when they hear two, they hold up two fingers as a warning; when they hear the third, they call “Out!”<sup>1</sup> and the speaker must take his seat, without scoring. On the other hand, if he finishes his story without using *and*, they call, “Score *three*,” if he uses two *and*'s, they call, “Score *two*,” etc. In any case, before he leaves, the speaker throws the bag to some one on the other side, who then comes forward to tell his story.

The story may be one that you have read or one that you know has happened, or it may be one incident in a well-known tale, such as some story of a legendary hero or some nursery tale. Choose a story that you know very well, so that you can put all your attention upon the *way* that you tell it. You may use as many sentences as you please, but stick to the point; don't let yourself wander.

Those who are ruled out, earn nothing for their side; those who used two *and*'s earn *one*; those who used one

<sup>1</sup> In a large class it may be better to appoint a scorekeeper to warn the speaker and to call “Out!” or “Score!”



*and* earn *two*; and those who used no *and* earn *three* for their side. The side that has the highest score wins the game. It is the umpire's privilege at any time to penalize a side that shows the slightest disorder.

### Exercise 15 — Story-tellers' Club

#### SECTION B — HEROES OF HISTORY

It may be that some in the class would prefer to tell of heroes that they know actually lived than of those that are legendary. Such pupils should join the "Heroes of History" section of the Story-tellers' Club. This section may be divided into many smaller groups or committees, each to read and tell stories of a particular country or of a particular period in history — of the Colonial period, for example. If a story is long, let a group of two or three work together to tell it. The group should decide beforehand just how the story is to be divided and which part each member of the group will tell.

The following list gives collections of stories, among which you will find many that might be used by Sections A and B of the Club. You will find all the books in most public libraries and in many school libraries. They are all interesting.

Baldwin, James — American Book of Golden Deeds

Old Stories of the East

Fifty Famous People

Fifty Famous Stories Retold

Thirty More Famous Stories Retold

Bailey, C. S. — Stories for Every Holiday

Bailey, C. S., and Lewis, C. M. — For the Children's Hour

Blaisdell, A. F. — Short Stories from American History (very simple)

Bradish, S. P. — Old Norse Stories



- Brooks, E. S. — Great Men's Sons  
     Historic Boys  
     Historic Girls  
     Boy Emigrants  
     True Story of Abraham Lincoln  
     True Story of Benjamin Franklin
- Brown, Abbie F. — In the Days of Giants  
     Book of Saints and Friendly Beasts
- Cabot, E. L. — Ethics for Children
- Cather, K. D. — Boyhood Stories of Famous Men
- Church, Alfred — Stories of the Old World
- Clarke, Helen — A Guide to Mythology
- Coe, Fanny E. — Heroes of Everyday Life
- Dickinson, A. D. and H. W. — Children's Book of Patriotic Stories  
     (Spirit of '76)  
     Children's Second Book of Patriotic Stories (Spirit of '61)
- Drake, S. A. — New England Legends  
     Making of the Great West
- Eggleston, Edward — Strange Stories from History
- Foster, M. H., and Cummings, M. H. — Asgard Stories
- Gallagher, J. E. — Best Lincoln Stories
- Gilbert, Ariadne — More than Conquerors
- Gould, F. J. — The Children's Plutarch
- Haaren, J. H. — Famous Men of the Middle Ages  
     Famous Men of Modern Times
- Harris, J. C. — Uncle Remus Stories
- Hauff, W. — Caravan Tales
- Hawthorne, Nathaniel — Grandfather's Chair  
     Tanglewood Tales
- Higginson, T. W. — Tales of the Enchanted Islands of the Atlantic
- Holland, R. S. — Historic Boyhoods
- Judd, M. C. — Wigwam Stories
- Judson, K. B. — Myths of California and the Old Southwest
- Keary, E. and A. — Heroes of Asgard
- Keyes, A. M. — Stories and Story Telling
- Kingsley, Nellie — Four American Explorers
- Kipling, Rudyard — The Jungle Books
- Lansing, M. F. — Page, Esquire, and Knight
- Mabie, H. W. — Myths Every Child Should Know  
     Legends Every Child Should Know  
     Folk Tales Every Child Should Know

- Norse Stories  
 Heroes Every Child Should Know  
 Heroines Every Child Should Know  
 Famous Stories Every Child Should Know
- MacLeod, M. — King Arthur and His Noble Knights  
 Marden, O. S. — Winning Out  
 McMurray, C. A. — Pioneers on Land and Sea  
     Pioneers of the Mississippi Valley  
     Pioneers of the Rocky Mountains and the West
- Olcott, F. J. — Good Stories of Great Holidays  
 Otis, James — The Light Keepers  
     The Life Savers
- Peabody, J. P. — Old Greek Stories Told Anew  
 Perry, F. M., and Beebe, Katherine — Four American Pioneers  
 Price, L. L. — Wandering Heroes  
 Pumphrey, Margaret — Pilgrim Stories  
 Pyle, Howard — Some Merry Adventures of Robin Hood  
 Ragozin, Z. A. — Siegfried and Beowulf  
 Renninger, E. D. — The Story of Rustem  
 Rhead, Louis — Arabian Nights  
 Shaw, E. R. — Discoverers and Explorers  
 Skinner, A. M. — Dramatic Stories for Reading and Acting  
 Sly, W. J. — World Stories Retold  
 Stevenson, B. E. — American Men of Action  
     Days and Deeds
- Stimpson, M. S. — Child's Book of English Biography  
     Child's Book of American Biography
- St. Nicholas* — Stories of classic myths retold from,  
     Stories of Middle Ages retold from,  
     Colonial stories retold from,  
     Civil War stories retold from,  
     Western frontier stories retold from,  
     Our holidays retold from,  
     Panther stories retold from,
- Tappan, Eva March — American Hero Stories  
     An Old, Old Story Book (Bible Stories)
- The Children's Hour — Especially Volumes 4, 8, 10, 13, 14, 15
- Towle, George M. — Heroes and Martyrs of Invention  
 Wade, Mary H. — Pilgrims of Today  
     The Light Bringers  
     The Wonder Workers

Wiggins and Smith — Arabian Nights

Wilson, C. D. — The Story of the Cid

Young Folks' Library — Volumes 5 to 19.

### Exercise 16 — Interest in Conversation

#### I

A very young grasshopper and a very old rooster happened to be in a field together. The grasshopper was so young that she thought she knew everything. She really knew nothing except how to boast. She boasted to the rooster that she could jump higher than anybody in the field. But the old rooster was wise and just yawned. He opened his mouth as wide as possible. The grasshopper said that if the rooster didn't believe it just to watch out and see. She really did jump and landed right in the rooster's mouth. The rooster gobbled, and that was the end of the argument.

#### 2

A very young grasshopper and a very old rooster happened to be in a field together. The grasshopper eyed the old fellow with a look of contempt.

"Oh, you!" scoffed she. "What can you do? Now I! I can jump," and she drew herself up boastfully.

The old rooster was wise. He merely yawned.

"In fact," continued the silly young grasshopper, "I can jump higher than any one else in this field. If you don't believe it, just watch me."

Again the rooster yawned. He opened his mouth as wide as could be. The grasshopper jumped, and landed right in the rooster's mouth.

"Gobble, gobble," said the rooster, and that was the end of the argument.

Is (2) better than (1)? In what respect? What has made the improvement?

Would one of the stories that you told for one of the preceding exercises be improved if conversation were intro-

duced? Suppose you try the experiment of retelling it in that way. Or tell a different story, if you prefer.

Prepare a revision of the following fable. Introduce as much conversation as the little account will bear. Tell your version to the class. Or perhaps you will prefer to have several of the versions put upon the board, so that you can see their good points.

The pot said the kettle was black. The kettle said the pot was black. The pot said it over again, and the kettle repeated, and so they kept it up.

In the middle of the dispute in came two servant girls and exclaimed when they saw the pot and the kettle. One seized the pot and the other seized the kettle, and they scrubbed both within an inch of their lives. Could it be possible that the servants thought them both black?

### Exercise 17 — Explanatory Words

The words of explanation that the author adds to the spoken words indicate the spirit in which the words were spoken. Hence these words are often of the greatest importance. Observe in the following expressions how completely the picture changes as the words of explanation are changed:

“Come here,” she pleaded.

“Come here,” she commanded.

“Come here,” she laughed.

“Come here,” she shouted.

“Come here,” she gasped.

Can you think of a quotation by which you can suggest three different pictures merely by a change in the words of explanation?

**Exercise 18 — Story-tellers' Club****SECTION C — HEROES OF FICTION**

The greatest writers of the world are the greatest story tellers. The heroes that they tell about are well worth our knowing. Perhaps you would like to belong to the section in the Story-tellers' Club that retells some of the stories that great writers have told. Of course, don't attempt to retell a whole book. *One* incident is all that will prove successful.

Perhaps this list<sup>1</sup> of books will be suggestive. Many of the world's greatest writers are represented on it. All the books are interesting.

Alcott, L. M. — Little Women

Little Men

Jo's Boys

Old-Fashioned Girl

Under the Lilacs

Eight Cousins

Aldrich, T. B. — Story of a Bad Boy

Altsheler, J. A. — Horsemen of the Plains

Young Trailers

Amicis, E. — Cuore

Barbour, R. H. — Crimson Sweater

Behind the Lines

Bennett, J. — Barnaby Lee

Master Skylark

Brown, J. — Rab and His Friends

Bullen, F. T. — Cruise of the Cachalot

Burnett, F. H. — Secret Garden

Carroll, Lewis — Alice in Wonderland

Through the Looking Glass

Catherwood, M. H. — Story of Tonty

Cervantes — Don Quixote of the Mancha, retold by Judge Parry

<sup>1</sup> Some of the books may be too difficult for some seventh grade pupils. Reserve such for the eighth or even the ninth grade. See also the lists in Exercise 15 and in Book II.

- Connor, Ralph — Black Rock  
Glengarry School Days
- Cooper, J. F. — The Spy  
Last of the Mohicans
- Davis, R. H. — Gallagher and Other Stories
- Davis, W. S. — A Friend of Caesar
- Defoe, D. — Robinson Crusoe
- Dickens, Charles — Christmas Carol
- Dix, B. M. — Merrylips
- Dodge, M. M. — Hans Brinker  
Donald and Dorothy
- Doyle, C. — Adventures of Sherlock Holmes
- Duncan, N. — Adventures of Billy Topsail  
Dr. Luke of the Labrador
- Eggleston, E. — Hoosier Schoolboy  
Hoosier Schoolmaster
- Ewing, J. H. — Jackanapes
- Fox, John, Jr. — Little Shepherd of Kingdom Come  
Trail of the Lonesome Pine
- Gray, Zane — Young Forester  
Young Pitcher
- Grenfell, W. T. — Adrift on an Ice Pan  
Down North on the Labrador
- Hale, E. E. — Man Without a Country
- Hall, N. — Kitchener's Mob
- Hegan, A. C. — Mrs. Wiggs of the Cabbage Patch
- Irving, Washington — The Alhambra  
Rip Van Winkle  
Legend of Sleepy Hollow
- Jackson, H. H. — Ramona  
Nellie's Silver Mine
- Janvier, T. A. — Aztec Treasure House
- Johnson, O. — Stover at Yale
- Kipling, R. — Jungle Books  
Captains Courageous
- London, Jack — Call of the Wild  
White Fang
- Lucas, E. V. — The Slowcoach
- Marryat, Capt. F. — Masterman Ready  
Midshipman Easy
- Martineau, H. — Peasant and Prince



- McDonald — At the Back of the North Wind  
Montgomery, L. M. — Anne of Green Gables  
Mulock, D. M. — John Halifax, Gentleman  
Monroe, K. — The Flamingo Feather  
Ollivant, A. — Bob, Son of Battle  
Page, T. N. — Two Little Confederates  
Poe, E. A. — Gold Bug  
Pyle, H. — Men of Iron  
    Otto of the Silver Hand  
    Story of Jack Ballister's Fortunes  
Quiller-Couch, A. T. — Splendid Spur  
Richards, L. F. — Captain January  
Roberts, C. G. D. — Kindred of the Wild  
Ramée — Dog of Flanders  
    The Nürnberg Stove  
Ruskin, J. — King of the Golden River  
Saunders — Beautiful Joe  
Seaman, A. H. — Jacqueline of the Carrier Pigeons  
Seton, E. T. — Lives of the Hunted  
    Two Little Savages  
    Wild Animals I Have Known  
    Biography of a Grizzly  
    Trail of the Sandhill Stag  
Sewell, A. — Black Beauty  
Shaw, F. L. — Castle Blair  
Singmaster, E. — Emmeline  
Spyri, J. — Heidi  
    Moni, the Goat Boy  
Stevenson, R. L. — Treasure Island  
    Black Arrow  
Stockton, F. R. — Fanciful Tales  
Stowe, H. B. — Uncle Tom's Cabin  
Swift, J. — Gulliver's Travels  
Thackeray, W. M. — Rose and the Ring  
Trowbridge, J. — Cudjo's Cave  
Twain, Mark — Prince and the Pauper  
    Tom Sawyer  
    Huckleberry Finn  
Verne, Jules — Around the World in Eighty Days  
    Twenty Thousand Leagues under the Sea  
Warner, C. D. — Being a Boy

Webster, J. — Daddy Longlegs

White, S. E. — Blazed Trails

Wiggin, K. D. — Rebecca of Sunnybrook Farm

Birds' Christmas Carol

Timothy's Quest

Polly Oliver's Problem

Wyss, J. D. — Swiss Family Robinson

Yonge, C. M. — Dove in the Eagle's Nest

Chaplet of Pearls

Zollinger, G. — Widow O'Callaghan's Boys

## CHAPTER II

### PROJECTS IN OBSERVATION

#### A — OBSERVING SENTENCE DETAILS

In the exercises of the preceding chapter we talked about sentences and sentence sense. We tried to recognize a sentence instinctively as soon as we saw one or heard one; that is, much as we might recognize anything else — a grasshopper, for example, or a tree. But if we really wish to *know* the grasshopper or the tree, we must observe its ways and especially the way in which it is constructed. It is the internal construction of the sentence that makes it what it is. Let us observe that.

#### Exercise 19 — Main Parts

If I should say to you, "Squirrels," you'd probably say, "What about them?" But if I tell you what squirrels *do*, if I say, "Squirrels *chatter*," your mind will be satisfied, for I have given you a thought. Again, if I say merely "Chatter," you will wish to know *who* or *what* I am talking about. So, before I can give you a thought, I must tell you,

- (1) *Who* or *what* I am talking about.
- (2) What that person or thing *does*.

The first part (1) we call the **subject**, and the second part (2) we call the **predicate**.

There are thirty very short sentences given below. Test yourselves to see whether you can *at once* tell the subject and the predicate in each. Recite on each in this way:

## MODEL

Balloons rise.

*Balloons* tells what we are talking about; therefore it is the subject.

*Rise* tells what balloons *do*; therefore it is the predicate.

- |                       |                       |
|-----------------------|-----------------------|
| 1. Balloons rise.     | 16. Birds sing.       |
| 2. Squirrels chatter. | 17. Robins hop.       |
| 3. Children shout.    | 18. Mosquitoes bite.  |
| 4. Trees grow.        | 19. Fairies dance.    |
| 5. Flowers bloom.     | 20. Lions roar.       |
| 6. Ducks swim.        | 21. Babies cry.       |
| 7. Parrots talk.      | 22. Water flows.      |
| 8. Ships sail.        | 23. Clocks tick.      |
| 9. Kittens play.      | 24. Time flies.       |
| 10. Armies fight.     | 25. Mice nibble.      |
| 11. Flies buzz.       | 26. Swallows twitter. |
| 12. Men argue.        | 27. Brooks babble.    |
| 13. Bees sting.       | 28. Thunder clatters. |
| 14. Dishes break.     | 29. Leaves rustle.    |
| 15. Clouds gather.    | 30. Rain falls.       |

## Exercise 20 — Game Five

"THE CHALLENGE OF *WHO* OR *WHAT*"

1. This game may be played in two ways. According to the first way, the class is seated and the game played with a bean bag. The room is divided into "sides." The teacher hands the bag to some one on Side A, who calls out the name of some one on Side B, throws him the bag, and asks, "What burns?" or "Who dance?" (being very careful to say *who* when the subject that he expects is a person and

*what* when the subject is a thing) and counts *one, two, three, four, five, six, seven, eight, nine, ten*. If the one called upon cannot before *ten* reply suitably in *two* words, and no more, his failure counts against the total score of his side. Every correct answer, however, counts *one*. The one who was called upon now continues the game.

If the one called upon feels that the questioner has made a mistake — for example, said *who* for *what* — he challenges the questioner. If the latter has made a mistake, the challenger's side gains five points; but if the challenger is wrong, his side loses five points.

Choose a scorekeeper and ask your teacher to act as umpire.

The game might go thus:

A — What dance?

B — I challenge you. (For B cannot think of any *things* that dance.)

A — Moonbeams dance. (And B's side loses five points.)

The side that has the highest score at the close of the game is the winner.

2. According to the second way of playing the game, the class stands as for a spelling match. A pupil is appointed to act as timekeeper and scorekeeper, and the teacher acts as umpire. The first pupil on one side addresses the first on the other side by saying, "What burns?" or "Who dance?" as in the first method. The timekeeper allows five seconds for a reply. If the pupil cannot answer correctly within the time specified, the scorekeeper calls, "Time!" and the pupil takes his seat. The questioner may be challenged as in the other method, and the scoring is done in the same way.

According to this method, that side wins which has the most members standing at the close of the game.

Here are a few suggestions for predicates that might be used:

— burns	— growl	— whoop	— blow
— dance	— swim	— sting	— bark
— run	— rattle	— buzz	— coo
— squeak	— falls	— cut	— crow
— sulk	— croak	— click	— write
— bite	— break	— purr	— fight
— twinkle	— dive	— roll	— saw
— creak	— grunt	— flow	— dissolves
— blossom	— neigh	— fly	— sprout
— flicker	— jump	— hop	— laugh

NOTE. — The same game may be played with the object of asking for predicates. The first one on one side then asks the first on the other side, "Squirrels *do* what?" The other replies, "Squirrels *chatter*," always replying in two words and no more and emphasizing the predicate. If the questioner does not word his question correctly — for example, says, "What do squirrels do?" — the one addressed *must* challenge him. If the latter fails to do so, *five* is deducted from both sides (according to the first method) or both pupils take their seats (according to the second method).

### Exercise 21 — Graphic Analysis

Sometimes a system of marking the parts of a sentence is helpful in showing at once what each part does. Write five sentences, each containing only two words, one of which will be the subject and the other the predicate. Draw a vertical line to separate the subject from the predicate. Underline the subject with one line and the predicate with two. Under the subject write a small letter *s* and under the predicate a small letter *p*; as,

<u>Squirrels</u>		<u>chatter.</u>
<i>s</i>		<i>p</i>



**Exercise 22 — Game Six****“SPEED TEST”**

You will need a chairman and a scorekeeper. Ask your teacher to act as umpire.

The class goes to the board a row at a time. The chairman pronounces a sentence. The students compete in speed of diagramming it.

What is once put down must stay there; no erasures are permitted. (Sentences in Exercise 19 are suggested for use.) The scorekeeper notes the time required by both the fastest and the slowest diagrammers. He adds the two times and divides the total by two to secure the score that the row earns in its test. (The lowest score wins the game.) The next row then goes to the board, erases what is written, puts erasers down, and stands ready for its test sentence.

This is a test of individual work; hence only individual work counts. Any one who tries to get help from another's work penalizes the whole row and automatically doubles the score it would otherwise have earned. Disorder among competitors also penalizes the row. Disorder among pupils at their seats usually scores a penalty of five points (added to the row's score). The umpire announces such penalty, "Row — penalized five points." The umpire's word is law.

**Exercise 23 — Subject Noun and Predicate Verb**

In the preceding exercises we saw that the sentence is made up of two parts:

The first names a person or a thing.

The second shows action.

A word that names a person or a thing is a **noun**.

A word that shows action is a **verb**.

When a noun acts as the subject of a sentence, it is called the **subject noun**. The verb is called the **predicate verb**.

In the sentences below,

(1) Point out the nouns.

(2) Point out the verbs.

### MODEL

#### Children study.

*Children* names persons; therefore it is a noun.

*Study* shows action; therefore it is a verb.

- |                    |                        |
|--------------------|------------------------|
| 1. Children study. | 11. Soldiers march.    |
| 2. Cats purr.      | 12. Farmers plow.      |
| 3. Stars twinkle.  | 13. Whistles blow.     |
| 4. Knives cut.     | 14. Diamonds sparkle.  |
| 5. Indians whoop.  | 15. Vegetables ripen.  |
| 6. Horses neigh.   | 16. Sculptors chisel.  |
| 7. Rivers flow.    | 17. Typewriters click. |
| 8. Breezes blow.   | 18. Lights flicker.    |
| 9. Bubbles break.  | 19. Keys rattle.       |
| 10. Clerks write.  | 20. Salesmen travel.   |

### Exercise 24 — 100 or 0

You want to be absolutely sure that no one can trip you on subject nouns and predicate verbs. Suppose that you prove to every one that you really do know the difference — *without an error*. Analyze the five sentences that your teacher will assign to you from Exercise 19 or 23.

Are you willing to be pretty strict with yourself? Are you willing to appoint a Grading Committee and — if you make even one mistake — let them grade your paper zero?

Write your work in three columns in this way:

WORD	WHAT IT DOES	THEREFORE IT IS
1. <i>Children</i>	Names the persons we are talking about	Subject noun
<i>study</i>	Shows action	Predicate verb

## Exercise 25 — Game Seven

## "MISSING MEMBERS"

The class stands as for a spelling match. To each pupil on one side are passed two cards, on each of which is a subject noun. To the other side are passed cards on which are written or printed the predicate verbs for these subjects.<sup>1</sup> (See Exercises 19, 20, and 23.)

Appoint a scorekeeper and an umpire. The game is played thus: Suppose that George, who is the first one to play, holds the subject noun *dogs*. He addresses any one he pleases on the other side; as, "John, have you the predicate verb for *dogs*?" If John has, he says, "Yes, I have *growl*," and gives the card to George (perhaps by means of a messenger). Then George may try again. If John hasn't the card, he says, "No, I have no predicate verb for *dog*." In that case, it is John's turn to call for a subject noun for one of his predicate verbs.

Every sentence made is a "trick" taken. Each trick counts *one* for the row in which the winner sits.<sup>2</sup> For example, suppose that you have designated your rows by colors, and suppose that George sits in Row Blue. When he takes the trick, "Dogs growl," he addresses the scorekeeper, "A trick! *Dogs growl*. Score *one* for Blue." For each student who loses both his cards, deduct *one* from the score of his row. Such students take their seats. The first one to lose both his cards deducts *five* from the score. The first one to take two tricks adds *five* to the score.

If the class is small and can be seated in an even number of rows, the game is best played at the seats, where the

<sup>1</sup> The word that must be secured is indicated in small type at the bottom of each card.

<sup>2</sup> The score may, of course, be kept by sides instead of by rows.

exchange of cards can be made quickly and easily. In such case, Row 1 plays against Row 2; Row 3 against Row 4. All the games go on at the same time.

### Exercise 26 — Object of the Verb

Every sentence has the two parts that we have observed thus far. Some sentences have still another part.

Birds fly.

Boys fly kites.

In the first sentence above, the verb *fly* is used as the whole predicate without the help of any other word. The second sentence, however, may not end after *fly*. It is true, in these days of airplanes, that boys sometimes *fly*, but that is not what the sentence means. We need something after the verb to complete its meaning, some word that will tell us *what* it is that boys fly. This word is *kites*. It is called the *object of the verb*. The object receives the action of the verb. It may be the name of a person, a place, or a thing — in other words, a *noun*.

In the following sentences find the verb first. Then find the subject. Then ask the question *what?* or *whom?* after the verb. The noun that answers the question is the *object of the verb*.

#### MODEL

1. Birds fly.

2. Boys fly kites.

1. *Birds fly*. — *Fly* shows action; therefore it is a verb. *Birds* names the things that fly; therefore it is the subject noun. Birds fly — *what?* Nothing. Therefore there is no object. The verb is complete in itself.

2. *Boys fly kites.* — *Fly* shows action; therefore it is a verb. *Boys* names the persons who do the action; therefore it is the subject noun. *Boys fly* — *what?* *Kites.* Therefore *kites* is the object of the verb *fly*.

- |                           |                                  |
|---------------------------|----------------------------------|
| 1. Stars shine.           | 14. Stenographers write letters. |
| 2. Boys shine shoes.      | 15. Geraniums bloom.             |
| 3. Knives cut.            | 16. Boys play baseball.          |
| 4. Men cut wood.          | 17. Horses eat oats.             |
| 5. Farmers sow seeds.     | 18. Waiters carry trays.         |
| 6. Seeds sprout.          | 19. Farmers pack fruit.          |
| 7. Sugar dissolves.       | 20. Washington gave orders.      |
| 8. Children read stories. | 21. Dressmakers sew seams.       |
| 9. Clerks keep books.     | 22. Mary met Susan.              |
| 10. Leaves fall.          | 23. Mother praised Fannie.       |
| 11. Grease spatters.      | 24. Authors write books.         |
| 12. John caught Robert.   | 25. Girls embroider towels.      |
| 13. Father called Helen.  | 26. Carpenters saw boards.       |

### Exercise 27 — Game Six Repeated

#### "SPEED TEST"

Turn back to Exercise 22, Game Six. Conduct this Speed Test in the same way. If a sentence contains an object, underline it with three lines and write a small letter *o* below it; as,

Dogs	chase	cats.
<u>          </u>	<u>          </u>	<u>          </u>
<i>s</i>	<i>p</i>	<i>o</i>

Here are sentences that the chairman may use in the test (together with those given in Exercise 26). The chairman should assign some sentences with objects and some without.

- |                                |                               |
|--------------------------------|-------------------------------|
| 1. Gardeners plant vegetables. | 6. Restaurants serve meals.   |
| 2. Merchants sell wares.       | 7. Railroads carry freight.   |
| 3. Trains carry passengers.    | 8. Artists paint pictures.    |
| 4. Jennie made fudge.          | 9. Farmers milk cows.         |
| 5. Grocers display fruits.     | 10. Steam drives locomotives. |
|                                | 11. Carpenters build fences.  |

- |                                   |                                |
|-----------------------------------|--------------------------------|
| 12. Birds eat seeds.              | 21. Vanilla improves puddings. |
| 13. Father called James.          | 22. Cities pave streets.       |
| 14. Chauffeurs drive taxicabs.    | 23. Monkeys eat cocoanuts.     |
| 15. Conductors collect fares.     | 24. Bees sip honey.            |
| 16. Policemen arrest speeders.    | 25. Cities levy taxes.         |
| 17. Messengers deliver telegrams. | 26. Cows eat grass.            |
| 18. Tailors make suits.           | 27. Milliners design hats.     |
| 19. Architects plan houses.       | 28. Girls wash dishes.         |
| 20. Postmen bring letters.        | 29. Boys sell papers.          |
|                                   | 30. Sunshine kills germs.      |

### Exercise 28 — Game Eight

“CHECK!”

Appoint a committee of three to prepare for the game. The committee does three things:

1. Secures a bean bag.
2. Decides upon a method of keeping score.
3. Prepares a list to use for the game. This list should consist of sentences either made up by the committee, in conference with the teacher, or taken from the different exercises in this chapter.

One row at a time passes to one side of the room. The committee now become pitcher, catcher, and checker. The pitcher holds the list spoken of in (3) above. He reads a sentence and at the same time throws the bag to the first pupil in the row. The pupil catches the bag, gives the answer, and throws the bag to the catcher. If the answer is right, the checker credits the row with *one*. If the answer is wrong or not given before he counts five, he calls “Check!” and deducts *one* from the total that the row has earned. For instance,

*Pitcher:* Carpenters build — *what?*

*Pupil:* Houses — object noun.

or

*Pitcher:* Sugar dissolves — *what?*

*Pupil:* Nothing — no object.



Each answer should be given in three words. If the answer is given in any but the form here shown, the checker calls "Check!" and deducts *one* from the score.

The checker should watch the other rows as well. If any one prompts or whispers, the checker at once deducts *one* from the score of that pupil's row and calls out, "Row —, check!" The row earning the highest score wins the game.

## B — TELLING WHAT WE OBSERVE

### Exercise 29 — Novel News Items

Do you read the newspaper? Do you forget the interesting items as soon as you have read them? Or do you read with your mind's eye open to observe each novel item or each bit of interesting information, gathering from each its important details with the idea of retelling them? That is the way to read the paper. Suppose that you try it. Then when you come to class each day be prepared to tell one such item — not in rambling fashion but as short as clearness and *interest* will permit. You might devote the first few minutes of each English period to such a rapid review.

The teacher or the student leader (perhaps the President of the Story-tellers' Club) will stand in front of a row and ask those who have items to tell to stand. Then one after another will retell his item, being careful to stick to the point and to make the item interesting. A few seconds will suffice for each item. Then the next row will give its items, and then the next. It is not necessary that all the pupils in each row give items every day, but if, by the end of the week, there is any one in the row who has made no attempt to tell one, he "blacklists" his row: every score that the row has made in any class game is discounted by half.

The class may vote each day on which row gave the most *interesting* items told to the point.

The following illustrations are taken from the Los Angeles *Times*:

## I

## NOVEL NEWS ITEM

Colorado Springs, April 22. — Streets in this city will literally be paved with gold, according to an announcement made by Russell H. Kimball, engineer in charge of the city's paving program. Dust from the dump of a gold mine near by will be used in the paving operations here instead of stone dust. As the dust (or "slime," as it is more commonly called) is from gold ore, it undoubtedly will contain gold, the engineer said.

## 2

## ITEM OF GENERAL INFORMATION

The American Radio Relay League, an amateur radio organization, is declared by experts to have done more for the science of radio in America than any other body. It was founded in December, 1915, by Clarence D. Tuska and Hiram Percy Maxim of Hartford and has grown from an insignificant fledgling to a large, powerful, and respected institution.

Radio conventions at Washington nowadays are not complete without representation from the A. R. R. L. The league gives counsel to thousands of radio enthusiasts throughout the country. Radio has come to stay, and the league was among the first to realize it. Its first act was to found QST, its official organ. QST is the international wireless abbreviation for "General call to all stations." This is the first magazine ever devoted exclusively to amateur wireless.

The league's second act was to establish radio trunk lines or routes over which messages could be sent, with the idea of building up a communication system from East to West through amateur stations. Traffic managers were appointed, and it was not long before messages began to fly in all directions in a concerted, systematic way under the supervision of the League. Now for several hours each day it is possible to listen to weather and stock reports, news of the day, and the best music by wireless.

Secretary of Commerce Hoover, under whose department radio comes, has made arrangements to award annually a silver cup to the most deserving amateur radio enthusiast in America in an effort to encourage invention and aid progress.

## 3

## CURIOUS ITEM OF NATURAL HISTORY

The death dance of the weasel is quite the cleverest act performed by any wild creature to obtain food. He practices upon lapwings, for these birds are very inquisitive. When he sees the birds in the middle of a large meadow, he runs as near to them as he can without being seen. Then he begins to dance, jumping up and down, not very quickly at first, but just raising himself above the grass. The birds cease feeding to look at the strange creature.

The weasel now seems to go quite mad. He twists, tumbles, falls over and over, bounces up and down, but all the while getting just a little closer to the bird that he has marked. The lapwings' prying nature sends them closer to the little animal. Wilder grow the weasel's antics, closer and closer he works toward the birds, until he is in the middle of an admiring group. Suddenly there is a spring, a startled cry from a bird, a flutter of frightened wings, and the birds fly off. But the teeth of the weasel are firmly fixed in the neck of the bird that he has won.

## Exercise 30 — Reading Project

## SIGNIFICANT DETAILS

The teacher will choose a selection from your Reader and will allow you ten minutes for reading as much as you can. As you read you should mentally select the significant details. At the signal, close your books. All who can tell the important points in the selection then stand (that means everybody). The teacher then calls upon some one to begin. He tells what he can remember, telling the *most important detail first*. When he has told all that he remembers, he sits down, and all those who can add no more significant

details also sit down. Then another pupil is called upon to add what he can. When all are seated, the class discusses whether the first one told the *most* important fact *first*.

### Exercise 31 — A Real News Project

Back in Exercises 8, 9, and 10 we wrote a "newspaper," using as "items" experiences that we ourselves had really had. It is somewhat more difficult to write what has happened to others and secure the same degree of interest that we feel in our own adventures.

Have you a school paper? Wouldn't it be interesting to conduct a Seventh-grade column or page? With a little careful *observation* and a little attention to *significant details* and to *interest* you could make it the most attractive part of the paper. If you have no school paper, why not plan to conduct a Seventh-grade weekly? You could easily "publish" it as you did the edition spoken of in Exercise 9.

In either case, choose an Editor-in-chief (perhaps your teacher) and an Assistant Editor for each row. Every one hands in at least one original item on Monday morning, let us say. The Assistant Editors collect and revise them, perhaps returning them to be rewritten. Whenever these editors need help, they consult the Editor-in-chief. Each row may wish to get out a "Section" of its own, or all the editors may work together as an Editorial Board to decide upon the arrangement of the departments represented by the items. Some weeks each row may get out a paper of its own. Or it may be best, in a very large class, to divide the pupils into four groups and let one group be responsible for the paper one week of the month. You might include school news, class news, community news, personals, items of general information, and jokes.

**Exercise 32 — Project in Explanation**

## SIGNIFICANT DETAILS

## HOW TO MAKE A FIRE

1. Lay two sticks parallel, putting between them a pile of dried grass, dead leaves, small twigs, and the paper in which your lunch was wrapped.
2. Then lay two other sticks crosswise on top of your first pair.
3. Strike your match and touch your kindlings.
4. As the fire catches, lay on other pairs of sticks, each pair crosswise to the pair below, until you have a pyramid of flame.
5. This is a "Micmac fire" such as the Indians make in the woods.

— *Van Dyke.*

What have you made? Tell us about one thing. Try the experiment of telling it, as the selection is told above, in five sentences. Don't ramble. Stick to the point. Are any of the following subjects suggestive? Write your account as in Exercise 7 or read it as in Exercise 8.

How to run an elevator  
 How to clean a bicycle  
 How to make salad dressing  
 How to set a table  
 How to change a tire  
 How to throw "curves"  
 How to make a box kite  
 How to pop corn  
 How to spin a top  
 How to fold a paper boat

How to make a jack-o'-lantern  
 How to load a camera  
 How to prune bushes  
 How to carve a chicken  
 How to row a boat  
 How to make fudge  
 How to care for a lawn  
 How to sew on a button  
 How to make a camp bed  
 How to put a paper cover on a book

Or choose a topic suggested by the Manual Training or the Sewing or Cooking class, or a topic on a subject that you are really interested in.

**Exercise 33 — Explaining Games**

What games do you like best? Baseball? Tennis? Ring games? What games did you enjoy most two or three years ago? What games are popular in your neighborhood?

Choose one game that you think is interesting. It may be one that you yourselves play or one that only little folks enjoy. Describe it to the class so that every step is clear.

**Exercise 34 — A Booklet****"OUR FAVORITE GAMES"**

After you have gathered the material for Exercise 33, you really ought to use it in a way that will show others the investigations that you have carried on.

Why not plan a book of games that are played in your neighborhood? It might explain indoor as well as outdoor games. Make a full list of those that you think should be included. Then let pupils choose the ones that they would like to tell about. Try to distribute the games so that all in the class do about the same amount of writing.

When the booklet is finished, present it either to a lower grade or to the school library. A letter should accompany the collection when you present it. (See Exercise 171.)

**Exercise 35 — Booster Club****HISTORICAL SOCIETY PROJECT**

Do you remember that in the Introduction a suggestion was made that you organize a club called the "Historical Society" to plan programs for one day a week? How would you like to organize such a club now? You might make it a sort of Booster Club. Most towns nowadays have Booster organizations; many schools have them too. Why not



organize one in your class? Its object will be to bring before the public those things in which your city or state excels. Every section of the country has its own attractive features—such as,

1. Scenic attractions
2. Industries
3. Business opportunities
4. Educational facilities
5. Social opportunities

If you decide to form a Booster Club, divide the class into committees, each committee to investigate and report upon one of the subdivisions suggested above or upon others that suit your locality better.

Make a list of the big topics that you think your Booster Club should consider. (See also Exercise 36.)

### Exercise 36 — Subdividing a Topic

When we have a big topic to consider, such as *The Scenic Attractions of* —, we cannot begin to speak or write about it until we consider its important parts. The best way to show these smaller divisions and to show the relation of one to another is to prepare an outline. For example, if we wish to consider the scenic attractions of a certain place, in outline form, we put the details down in this way:

#### THE SCENIC ATTRACTIONS OF —

1. The orchards
2. The hills
3. The river
4. Etc.

The details depend, of course, upon the place that we are talking about.

Subdivide one of the big topics that you prepared for Exercise 35, writing under it the main subdivisions that it suggests to you.



**Exercise 37 — “Our Community” Project***A Guide Book*

Let us suppose that the Chamber of Commerce or some business club in town has heard of your Booster Club and has asked you to prepare a booklet that will “boost” the place in which you live, whether it is town or country. It should be such a booklet as strangers will be interested in reading.

Divide the class into groups or committees, each group to be responsible for one of the big topics that you listed in Exercise 35. If you can illustrate your booklet, you will add greatly to its attractiveness and interest. Keep always in mind that the booklet is to “boost.” Choose the significant details in each of the topics that you will include, and stick to the point.

Write a letter to send with the completed booklet. (See Exercise 172.)

**Exercise 38 — The Story-tellers’ Club****SECTION D — GREAT MEN AND WOMEN OF TODAY**

We sometimes hear it said that a man must die before he is appreciated. That is hardly true at the present time. In every kind of activity the world recognizes great men and women. Who are they? What are they doing? Has your observation of the world led you to be interested in successful people and to analyze the reasons for their success?

If you would like to belong to a section of the Story-tellers’ Club that will tell of the great people of modern times, make a list of those men and women, now living, whom the world considers great. Then tell what one of them is doing and why it is worth talking about.

## CHAPTER III

### PROJECTS IN SECURING INTEREST

#### A — SECURING INTEREST IN THE SENTENCE

##### *Helpers for Nouns and Verbs*

Although the two words *Birds fly* give us a thought (and hence make a sentence), it is a colorless thought, for it lacks those details that make for interest. How different, for example, is this:

Many gorgeous wild birds fly from tree to tree, filling the air with melody.

It gives not only the elements of the sentence — the subject noun and the predicate verb — but to each it adds such words as help noun or verb express itself with greater freedom and beauty. There are many such helping words in our language. Some go only with nouns. Such are called **adjectives**. Let us talk about them first.

#### Exercise 39 — Descriptive Words

Perhaps the most common kind of adjective is the one that describes a noun; as,

*dry* leaves  
*green* trees

*naughty* children  
*tall* men

Learn this now. No word is always an adjective or always a noun or always a verb. A young man who begins work as a clerk does not necessarily remain a clerk. He may become manager or secretary or even president. Men change their jobs as the opportunity arises. So it is with words. Take the word *iron*, for instance. We may use it in the following ways:

*Noun:* Foundries use *iron*.  
*Verb:* Laundries *iron* clothes.  
*Adjective:* Cooks like *iron* kettles.

Find twenty descriptive adjectives in the sentences below. Follow the model in reciting on them.

#### MODEL

Dry leaves fall.

The subject consists of two words. *Leaves* is the subject noun. *Dry* modifies the noun *leaves*; therefore it is an adjective.

- |                            |                                  |
|----------------------------|----------------------------------|
| 1. Dry leaves fall.        | 11. Rusty hinges creak.          |
| 2. Angry lions roar.       | 12. Empty wagons rattle.         |
| 3. Sharp knives cut.       | 13. Thin ice breaks.             |
| 4. Good students study.    | 14. Lazy boys slouch.            |
| 5. Wild Indians whoop.     | 15. Restless children wriggle.   |
| 6. Dry wood crackles.      | 16. Cold winds howl.             |
| 7. Bright stars twinkle.   | 17. Gentle breezes whisper.      |
| 8. Fragile dishes break.   | 18. Happy little children laugh. |
| 9. Skillful swimmers dive. | 19. Peevish babies cry.          |
| 10. New shoes squeak.      |                                  |

#### Exercise 40 — More Descriptive Words

In Exercise 39 the adjectives all modified subject nouns. But of course an adjective may modify an object noun as well. Find all the adjectives (50) in the sentences below. Recite in this way:

## MODEL

## Sweet flowers

*Sweet* modifies the noun *flowers*; therefore it is an adjective.

1. Good students learn hard lessons.
2. Famous sculptors model beautiful statues.
3. Skillful tailors make good suits.
4. Wealthy farmers plow broad acres.
5. City merchants sell expensive wares.
6. Happy little children play merry games.
7. Big healthy plants produce gorgeous yellow blossoms.
8. Deep pools shelter big gray trout.
9. Extravagant people buy unnecessary articles.
10. Automobile drivers wear long warm coats.
11. Heavy engines pull long trains.
12. Thoughtless boys kill harmless little birds.
13. Good cooks bake delicious pies.
14. Florists sell handsome cut flowers.
15. Beautiful flowers border winding gravel paths.
16. Tiny silk-worms eat fresh mulberry leaves.
17. Japanese houses have paper walls.
18. Little old ladies wore fine lace caps.
19. Big poplar trees shade smooth green lawns.

**Exercise 41 — Other Adjectives**

You have learned to recognize one big class of adjectives, called *descriptive*. As a matter of fact, you ought to be able to recognize *any* adjective simply by applying the test, *Does it modify a noun?* But it is a good thing to be absolutely sure. Therefore let us consider other words that may be adjectives.

A. There are, for example, three little words that are very serviceable in helping us express our thoughts. They are the words *the*, *a*, and *an*. We do not speak of *boy* or *apple*; we say *a* boy or *the* boy or *an* apple. These three words are called **articles**. *The* is the *definite article*; *a* and

*an* are *indefinite articles*. *A* is used before a word beginning with a consonant sound; *an* is used before a word beginning with a vowel sound (*a, e, i, o, u*) or with silent *h*.

Use *a* or *an* before each of the following words, giving a reason for your choice:

army	apple	honest man
boy	action	year
egg	inch	uncle (consonant sound)
exception	acorn	use
house	onion	union

Explain the difference in meaning between the sentences in each group below:

- |                           |                         |
|---------------------------|-------------------------|
| 1. This is an arithmetic. | This is the arithmetic. |
| 2. Bring me a paper       | Bring me the paper.     |
| 3. A telegram came.       | The telegram came.      |
| 4. An agent called.       | The agent called.       |

*B.* Sometimes instead of telling *what kind* of boys fly kites, we might wish to tell *which particular* boys fly them; as,

*These* boys fly kites.  
*Those* boys fly kites.

The words *this*, *that*, *these*, and *those* sometimes point out particular nouns. In that case, they are adjectives (called *demonstrative* because they point out).

Point out the adjectives in the following sentences:

1. That child brought these flowers.
2. This boy hoed the garden.
3. The sun warms this room.
4. A boy delivered that package.
5. The child ate an apple.
6. That little boy lifted this big box.
7. The tall man ordered a book.
8. These good fairies carried golden wands.
9. That horse threw a man.
10. A tramp chopped this wood.

C. Some adjectives show possession or ownership; as,

*my* book    *your* pencil    *his* cap

Such words are called *possessive adjectives*.

Name all the adjectives in these sentences:

1. Your brother borrowed my pencil.
2. Our room won the prize.
3. Her mother entertained our club.
4. Their team won the championship.
5. Our class celebrated her birthday.
6. That city enforces its laws.
7. Your friends sent their best wishes.
8. My father rearranged his books.
9. Beautiful flowers bloom in our garden.
10. My dog needs a good bath.

D. Sometimes we wish to tell *how many* boys fly kites. In that case, we use an adjective that numbers; as, *two* boys or the *third* boy or (without telling a definite number) *some* boys or *many* boys.

Point out the adjectives in the following sentences:

1. Many merchants hire no clerks.
2. Several persons occupy one house.
3. Nine boys used one bat.
4. A big tree shades the two porches.
5. Some children read many books.
6. The second boy won the prize.
7. Most boys play every inning.
8. John worked the third problem.
9. Every person needs some exercise.
10. Each child wrote two letters.
11. Most business men receive many letters.
12. One boy sold fifty tickets.
13. That third boy made an excellent speech.
14. This beautiful house contains twenty rooms.
15. Four boys rowed the leaky old punt.

## Exercise 42 — Game Nine

## “GET THE BALL”

Before school the leader should put ten sentences (either original or taken from those given at the end of this game) on the board and keep them covered until time for the game to begin.

As in a football game, each “side” tries to get the ball and to keep it as long as possible. The “ball” in this game is the right to keep on reciting and therefore scoring.

As soon as the ball goes to a side, the first one to stand quietly beside his seat has the privilege, *on being recognized by the leader*, of beginning to name the adjectives in the sentences in the order in which they appear. If he makes a mistake, the first one to see it and to stand “gets the ball”; that is, may continue, *when he is recognized by the leader*. If the one who stands first is on the same side, the mistake is not counted, but if the first one to stand is on the other side, the ball goes over.

Each sentence correctly given counts *one*. If any one tries to get the ball without being recognized, the scorekeeper deducts *one* from the score of that pupil’s side. When ten sentences have been finished, they should be repeated in the opposite order — ten, nine, eight, etc.; then the odd-numbered sentences; then the even-numbered.

SUGGESTED SENTENCES<sup>1</sup>

1. Stately pink hollyhocks cover the ugly fence.
2. A gentle rain freshened the thirsty flowers.

<sup>1</sup> If the teacher wishes to give a class practice in naming the kinds of adjectives, she may require pupils to name both the adjective and the kind; as,

*stately* — descriptive

*pink* — descriptive

*the* — definite article

*ugly* — descriptive



3. The silver moonlight filled the peaceful valley.
4. That noisy rooster roused the sick child.
5. The cook baked two delicious chocolate cakes.
6. A slight breeze swayed the white blossoms.
7. A rich old man bought that handsome new house.
8. These trees produce delicious big peaches.
9. Rich copper deposits fill these barren hills.
10. The friendly little puppy wagged his stumpy tail.
11. That first boy played a wonderful game.
12. Most skilled mechanics earn excellent wages.
13. A great stone blocked their path.
14. The poor little rag doll lost her shoe-button eyes.
15. A strange green light flooded the quiet room.
16. A tall young man opened the heavy old oak door.
17. Her two song birds have long orange tail feathers.
18. Two magnificent prune orchards fill the whole valley.
19. Some ball players make excellent home-run records.
20. The tired old man noticed the many heavy black clouds.
21. Good pitchers use their brains.
22. Every boy enjoys a good athletic contest.
23. The light breeze swayed the tall yellow daffodils.
24. The two children gathered many wild flowers.
25. Little Jane wears long white stockings.
26. Many willing hands tied the pretty Christmas parcels.
27. Bad weather spoils many outdoor games.
28. Several pretty vines shade their sunny porches.
29. Heavy rains spoiled their country drives.
30. Those big oak trees shade your smooth green lawns.

### Exercise 43 — A "Show" Lesson

This is to be a Red Letter Day. The Superintendent is coming and one or two members of the Board of Education! Place chairs for them and for the principal at one side of the room. They are coming to hear you tell all that you know about the inner construction of a sentence.

Here they come! Do you see them sitting over there? Now see if you can recite so that they will be proud of you.

When the teacher calls upon you, come to the front of the room and tell the "job" of *each* word in the sentence that was assigned to you. Recite in this way:

- (1) Read the sentence.
- (2) Name the subject noun.
- (3) Name the predicate verb.
- (4) Name the object noun, if there is one.
- (5) Name all the adjectives in order, telling *what each does*.

1. That wise old woman does many kind deeds.
2. Most Jersey cows give rich milk.
3. Mary lost her new fountain pen.
4. This week finishes the month.
5. Her brother built their new garage.
6. Both her sons made high scores.
7. Our dog rescued that little boy.
8. A merry smile crinkled his nose.
9. The two weary travelers approached the wide fireplace.
10. Many brown freckles adorned his upturned nose.
11. The hungry children entered the neat little cottage.
12. The tiniest chap ate four big cookies.
13. Our American Marines won great fame.
14. The brave soldiers showed no fear.
15. The returned travelers told many strange tales.
16. That heavy engine pulled several coaches.
17. The two willing boys washed those windows.
18. Both little girls buttoned their heavy coats.
19. One bright sunbeam penetrated the dusty pane.
20. His stumpy tail waved a glad welcome.
21. These two girls wrote excellent letters.
22. Small leaks sink great ships.
23. The great trees tossed their giant branches.
24. The Pilgrim band braved the terrible winter.
25. The travelers feared the sudden storm.
26. Delicate snowflakes covered the rocky hillsides.
27. The dim woods echoed their anxious shout.
28. Festive holly wreaths decorate every window.
29. White water lilies covered the bright blue water.
30. A hundred bright blossoms filled their boat.

**Exercise 44 — Written Review**

Appoint a committee of two to prepare slips for the class to choose. One will prepare as many even-numbered slips as there are pupils in the class; the other will prepare as many odd-numbered slips. Each pupil will draw one of each. The numbers that he draws represent the sentences that each pupil will use for this review. (See sentences in Exercises 42 or 43.)

Write out the use of each word in the two sentences. Follow the model.

**MODEL****WORD****WHAT IT DOES****THEREFORE IT IS**

NOTE. — If the teacher wishes to repeat Game Six (See Exercise 27), the sentences in Exercises 42 and 43 may be used. Contestants should indicate adjectives by underlining each with a wavy line; as,

green trees

**Exercise 45 — Helpers for Verbs****“How” WORDS**

We have watched nouns employ different kinds of words to express their meaning with greater detail. But up to this time we have let one little word do the full work of expressing the action of the sentence (the verb). In many sentences, however, one word cannot possibly express the full idea of the action, and so the verb employs extra help. Words that help verbs are called **adverbs**. They add the interesting details that we need to form a clear picture of the action of the verb.

Sometimes the verb needs a word that will tell *how* the action was done; as,

The business increased *rapidly*.

Point out such adverbs in the following sentences. Notice that the verbs in the sentences are printed in *italic*. Always look for the verb *first*. In writing out your work and in reciting on it, follow the model. (See Game Ten, Exercise 48.)

## MODEL

The business increased rapidly.

WORD	MODIFIES THE VERB	TELLS	THEREFORE IT IS
<i>rapidly</i>	increased	how	adverb

1. The man *walked* slowly.
2. The child *played* happily.
3. The woman *spoke* quietly.
4. The breeze *blew* gently.
5. The pupils *wrote* neatly.
6. The carpenter *worked* swiftly.
7. The chorus *sang* gaily.
8. The machine *runs* easily.
9. The moon *shone* brightly.
10. The wolves *advanced* steadily.

Write ten sentences, in each of which you use one of the following *how* words:

diligently	sweetly	pleasantly	quickly	bravely
generously	sharply	hurriedly	easily	courteously

What other *how* words can you name?

## Exercise 46 — Adverbs Telling Time

## “WHEN” WORDS

Some adverb helpers are like time clocks or stop watches. They tell exactly *when* something took place. Point out such adverbs in the following sentences. Follow the model given in Exercise 45. (See Game Ten, Exercise 48.)

1. My aunt arrived yesterday.
2. The men came early.

3. Your sister came late today.
4. A kaiser once ruled Germany.
5. No king ever ruled America.
6. Their team plays next.
7. The train soon appeared.
8. The rain suddenly stopped.
9. I leave tomorrow.
10. The car started immediately.

### Exercise 47 — Placemarkers

#### “WHERE” WORDS

Sometimes the verb needs a word that will tell *where* the action took place. Point out such words in the following sentences. In your recitation follow the model given in Exercise 45.

1. John laid the paper there.
2. Here come the boys.
3. The dry leaves lay everywhere.
4. The boat drifted ashore.
5. The soldiers marched forward.
6. Little Helen fell down.
7. Their visitors went away.
8. The child pushed the chair back.
9. The birds flew south.
10. The tide flows out.

### Exercise 48 — Game Ten

#### “EMPLOYMENT BUREAU”

Appoint an Employment Manager and his Secretary, who as a committee of two will prepare slips of paper, on each of which they will put a *how* word or a *where* word or a *when* word. When the game is to be played, these slips are passed to the class. (It makes no difference if a word is repeated. In fact, repetition rather adds to the fun of the

game because, though an adverb may be repeated, it must be used in a new connection each time that it is used.)

The rows in the class are lettered A, B, etc., and each seat in the row is numbered. Thus each pupil is known by a letter and a number; as, A 3, B 6, etc.

Each pupil now becomes an applicant for a position. He goes<sup>1</sup> up to the Employment Manager and says, "I should like to go to work." "What kind of work can you do?" asks the Manager. "I am a *how* clerk." "What is your name?" "Quickly" (or whatever the word is that he drew). "Go to A 3," and before the Secretary can count *five* A 3 must give *quickly* a suitable job in a sentence. Each correct answer scores *one*. The Secretary keeps the score. The Manager must assign jobs very rapidly, or the game will lose its interest.

### Exercise 49 — Reports on Applicants

A. Suppose that you are a clerk in the Employment Bureau and that it is your work to keep a list of the positions that your firm secures for applicants. Suppose that you have "placed" ten of the following applicants. Prepare your report (that is, write ten sentences using ten of the words correctly). Follow the model.

#### MODEL

We left early. *Early* modifies the verb *left* — tells *when*.

kindly	easily	then	afterward
again	never	yesterday	directly
later	finally	yonder	backward
clearly	presently	home	anywhere
nowhere	gaily	sadly	formerly

<sup>1</sup> A whole row may go up at a time and stand at one side of the room waiting to speak to the Manager.

B. Suppose that a business firm needs two kinds of clerks on the same day. Supply five different firms with two helpers each. Write your report in five sentences.

### Exercise 50 — Team Adverbs

Have you heard of a vaudeville team? Two or more members work together to put on an act. The individual members do not find individual jobs, but jobs are secured for the team. Just so there are adverbs that do not work as single words, but work in teams. Suppose that you find good jobs for these vaudeville teams. What kind of "act" does each team put on?

at once	inch by inch
at last	to and fro
one by one	out and out
now and then	in vain
at length	in general
by all means	little by little
by and by	in full

### Exercise 51 — 100 or 0

Write out the adverbs in the following sentences, following the model. Are you willing to let the Grading Committee mark your work 100 or 0? (See Exercise 24.)

#### MODEL

John arrived here yesterday.

ADVERB	MODIFIES THE VERB	HELPS BY TELLING
<i>here</i>	arrived	where
<i>yesterday</i>	arrived	when

1. Now bring those cups here carefully.
2. At length the boy safely delivered the package.
3. The bird immediately flew away again.



4. Little by little the load gradually lifted.
5. Then the man slowly opened the door inch by inch.
6. That girl usually dresses tastefully.
7. Silently the stars appeared one by one.
8. Then he slowly walked down again.
9. The doctor hurriedly left here at once.
10. At last the frightened boys rowed in safely.

### Exercise 52 — Game Six Repeated

#### “SPEED TEST”

Turn back to Exercise 22 to find the rules of the game. It is suggested that the test be given twice, once for a record time in diagramming adverbs only and once for a record time in diagramming every word in the sentence. (Underline an adverb with a dotted line; as, He drove slowly.)

#### MATERIAL FOR THE TEST

1. Once a tailor patiently sewed a coat.
2. The old man worked late.
3. Finally his eyes gradually closed.
4. Presently the tired man slept there soundly.
5. Suddenly many little elves noiselessly filled the room.
6. They easily finished the coat at once.
7. The poor tailor then marveled greatly.
8. Afterward the miracle happened again.
9. His wife dimly guessed the secret.
10. Thereupon the woman secretly planned a little test.
11. The woman carefully scattered peas everywhere.
12. Again his wife laid out an unfinished coat.
13. Then the woman quietly waited.
14. In came the little people one by one.
15. Immediately frightened cries broke forth.
16. The tiny creatures fell about everywhere.
17. Some elves even took serious tumbles.
18. The rolling peas savagely bruised their shins.
19. The elves never looked around once again.
20. Every elf promptly departed forever.

**Exercise 53 — Game Eight Repeated**

“CHECK!”

In Exercise 28 you will find the rules for this game. Let the pitcher ask such questions as, “Squirrels chatter — *how?*” The answer might be, “Noisily.”

Perhaps you are a very clever class and can play the game by calling for more than one kind of adverb; as, “Squirrels chatter — *how* and *where?*” The answer might be, “Noisily everywhere.”

**Exercise 54 — Grammatical Messenger Boys**

## PREPOSITIONS

Frequently, as a business grows, a new employee is needed, an office messenger boy, to fetch and carry from one person or department to another. In the business of a sentence we call such a word a **preposition**. One can easily recognize him because, first of all, he is usually such a little fellow; and second, he always stands at position in front (at the door, as it were) of his noun, ready to carry the message of his noun to some other word in the sentence. For example,

The man at the station bought a ticket.

*At* is the preposition messenger. The noun that it serves is *station*. Notice that it stands at position in front of *station*. Notice, too, that it joins *station* to *man*.

The noun that the preposition serves is the **object** of the preposition. A preposition is **never** used without an object.

Although prepositions are such little words — perhaps insignificant looking — they are really very important, for

a change of preposition usually changes the sense. Notice the following:

Birds *on* the bush  
Birds *in* the bush  
Birds *over* the bush  
Birds *under* the bush  
Birds *near* the bush  
Birds *beside* the bush  
Birds *behind* the bush

Point out the prepositions in the following expressions. Explain carefully how you can recognize a preposition.

- |                          |                             |
|--------------------------|-----------------------------|
| 1. Birds in the tree     | 6. Birds across the way     |
| 2. Birds on the lawn     | 7. Birds of many colors     |
| 3. Birds under the eaves | 8. Birds with musical songs |
| 4. Birds at the window   | 9. Birds along the river    |
| 5. Birds from the South  | 10. Birds for our study     |

### Exercise 55 — Prepositional Phrases

Did you notice that in each of the expressions given in Exercise 54 there is a little group of words that seems to run together almost like one word? Did you notice, too, that in every instance the first word of the group is a prepositional messenger? We give such groups of words the special name of *prepositional phrases*, and we think of them almost as if they were single words.

For example, did you notice that each prepositional phrase in Exercise 54 pointed out *which particular* birds were meant? Now, if we had a single word that told *which particular* birds we were talking about, we should call that word an *adjective*. It is natural, therefore, that we should call such a phrase an adjective too. But we must not let ourselves forget that the group is a *phrase* and a *prepositional* phrase. So it is that if we tell *exactly* what each of the groups in Exercise 54 is we say *prepositional adjective*

*phrase.* That seems like a big name for so small a group, but sometimes it takes several words to express an idea exactly.

Give two suitable prepositional adjective phrases to modify the meaning of each of the following nouns:

farm	Indian	table	picture	tree
street	lake	orange	chair	city

### Exercise 56 — Game Ten Repeated

#### “EMPLOYMENT BUREAU”

Turn back to Exercise 48 for the rules of the game. Instead of putting an adverb on each slip, the committee will put a preposition.<sup>1</sup>

*Applicant:* I'd like a job in an adjective phrase.

*Manager:* What's your name?

*Applicant:* Preposition *through*.

*Manager:* Go to C 1.

### Exercise 57 — Find the Objects

The italicized words in the following selection are prepositions. Find the object of each.

The Rajah's son climbed *upon* his horse and rode *to* the next jungle. There he saw a tiger *with* a thorn *in* his foot. The beast was roaring *with* pain.

“Why do you roar *in* that fashion?” he asked.

“I have had a thorn *in* my foot *for* twelve years,” answered the tiger. “It sends darting pains *through* my body *from* my head *to* my feet.”

Then the Prince took a little knife *from* his pocket and dug the blade *into* the tiger's foot. *Over* the trees and *under* the bushes rang the tiger's roars. His wife heard him *in* the next jungle and came bounding *along* the ground *through* the underbrush. The tiger saw her coming and hid the Prince *in* the jungle.

<sup>1</sup> See Exercises 54 and 57 to 61 for prepositions to use.

**Exercise 58 — Diagramming**

Diagram the following sentences as is indicated in the model:

**MODEL**

The boys (in the yard) played marbles.

Enclose the phrase in parentheses, underline the preposition, and with a curved line above the sentence connect the object of the preposition to the word that the phrase modifies.

1. Mary washed the windows of the living room.
2. The bulb in that lamp is broken.
3. She gathered an armful of wild mustard.
4. The flowers of the wild mustard are a bright yellow.
5. John ordered a cup of coffee.
6. Mother prepared a hearty lunch for the children.
7. The clouds in the west hang low.
8. The mist hides the hills on the horizon.
9. The climate in this part of the country varies greatly.
10. The big fire killed the trees on the hills to the west.

**Exercise 59 — Phrases telling *Where***

Just as there are single-word adverbs, so there are group-adverbs, or adverbial phrases. Some of these phrases tell *where* something happened.

Write sentences in which you join the following expressions to verbs to express *where* something took place. Follow the model in your recitation.

## MODEL

The boys played in the barn.

*In the barn* is a prepositional phrase modifying the verb *played* and telling *where*; therefore it is an *adverbial* phrase.

in the barn  
into the air  
through the street  
to the city  
in an airplane  
along the roadside

under the stone  
in Europe  
on the table  
in a sandy soil  
beside the river  
through the village

Exercise 60 — Phrases telling *When*

Write sentences, in each of which you join at least one of these expressions to a verb to tell *when* something happened:

in June  
before dawn  
after dark  
in a moment  
in early spring  
toward noon  
in half an hour  
at sunset

during the winter  
after a while  
at the same time  
in times of famine  
until twelve o'clock  
since Christmas  
after breakfast  
before dinner

Exercise 61 — Phrases telling *How*

Write sentences, in each of which you join at least one of these phrases to a verb to express *how* the action took place:

in large quantities  
by the peck  
in a row  
by radio  
with nimble fingers  
on horseback  
with a limp  
by twos

in a car  
without a scratch  
with a swollen jaw  
by airplane  
at full speed  
with unchanged expression  
for the highest possible price  
on all fours

**Exercise 62 — Game Ten Repeated****“EMPLOYMENT BUREAU”**

See Exercises 48 and 56 for the rules of the game. In playing the game this time, let some of the applicants request jobs in *where*, some in *when*, and some in *how* adverbial phrases.

**Exercise 63 — A Hard Test**

Write five sentences, in each of which you use three phrases. Enclose each phrase in parentheses and draw a curved line connecting the object of the preposition and the word that the phrase modifies. Along the curved line in each case write whichever of these applies:

*adj.*      *adv. — where*      *adv. — when*      *adv. — how*

**MODEL**

*adv. — when*

*adj.*      *adv. — where*

(In a moment) the boy (with the dog) jumped (over the fence).

**Exercise 64 — Review**

Explain the use of each of the prepositional phrases in the following sentences and selections. Follow the model:

**MODEL**

The birds in the trees sang before dawn.

PHRASE	MODIFIES WHAT?	TELLS WHAT?	THEREFORE IT IS
<i>in the trees</i>	noun <i>birds</i>		adjective
<i>before dawn</i>	verb <i>sang</i>	<i>when</i>	adverbial



## I

1. The flowers in the garden bloomed early.
2. The boys on the team played well throughout the game.
3. Mary dusted the books in that case before breakfast.
4. The boys walked to school in the rain.
5. Birds fly to their nests at night.
6. In the morning all the birds of the neighborhood flocked into the garden with a great chatter.
7. The horses slid down the icy hill with a sharp clatter of harness.
8. The message of good cheer came by airplane and not by radio.
9. The old man in the ragged coat looked anxiously at the heavy clouds.
10. With a yelp the dog ran under the gate after the cat.
11. The road to town winds down the hill.
12. With a shout the boy caught the handle of the car.
13. With a queer darting motion the boat shot through the rapids into the smooth waters.
14. The flowers in the old garden grew over the fence.
15. In the sudden storm the dry leaves of the fallen oak whirled down the road.
16. The clerk in the shop put the package of sugar into the basket.
17. The persimmons on that tree await the nip of frost.
18. The rabbit in the underbrush took a long look at the gun in the hands of the hunter.
19. Your sister bought the fruit in that basket at the Central Market.
20. The bell of the new church rang out clearly in the frosty air.

## 2

A round-trip message from Fort Houston in Texas to Nome in Alaska took only seventy-seven minutes for the full distance of 10,000 miles. The Signal Corps of the Eighth Corps Area made the test under the direction of Maj.-Gen. John L. Hines. From start to finish they relayed the message eight times. The words went over telegraph lines, under the seas by cable, through the air by radio, and for the first ten miles of the trip, from the point of origin to Brooks Field, by a homing pigeon. They care-

fully laid plans for the message before the experiment. Fifteen minutes after its release the bird returned to its roost with the message. The words then traveled to Kelly Field by telephone and from Kelly Field they went by radio to Fort Sam Houston. From the giant tower at Fort Sam Houston the same message flashed by radio telegraph to Nome, Alaska. From Nome it went by radiophone to Nulato in Alaska. From Nulato it traveled by telegraph to Valdez; then by submarine cable to Seattle in Washington. At Seattle it came to the office of the Western Union and went over their wires to the Western Union office in San Antonio, which it reached seventy-seven minutes after its start by the homing pigeon. The words of the message were: "Over the land lines, under the sea, and through the ether this message is transmitted by the Signal Corps of Texas to the Arctic Circle and return." (The verb in the message is *is transmitted*, made up of two words.)

## 3

His eyes twinkled merrily through long lashes, his moustaches curled like a corkscrew on each side of his mouth, and his curious pepper-and-salt hair descended over his shoulders. The little old gentleman walked into the kitchen. Without a word he sat upon the hob. The top of his cap poked up the chimney. His coat drip, dripped among the cinders. Every fold of the coat ran like a gutter. Gluck watched fearfully for a quarter of an hour. The water spread in long silver-like streams over the floor.

## 4

The famous turtle of the United States is the diamond-backed terrapin. This variety grows in salt marshes along our Atlantic coast from New York to Texas. The terrapin usually grows to no great size, but varies from five inches to seven inches in length and seldom runs over ten inches. When first hatched, the terrapin measures about one-half inch in diameter. The turtle feeds upon shell-fish, but varies this animal food with the tender shoots of plants that grow in the marshes. It spends the summer in the swamps. At the beginning of winter it buries itself in the mud at the bottom of some pool until spring. A single fat turtle of this variety sells for several dollars.

**Exercise 65 — Compound Elements**

Mary *and* Ellen sat in the hammock.  
Mother wants Mary *or* Ellen.  
She spoke quietly *but* firmly.

There are three very helpful words illustrated in the sentences given above. They are called joining words or conjunctions. Can you see a reason for their name?

Sometimes the subject of a sentence consists of two words joined by a conjunction. In that case, we have a compound subject. In the same way, we may have compound predicate verbs and compound objects.

A. Point out the compound subjects in the following sentences:

1. Oranges and figs grow in California.
2. Time and tide wait for no man.
3. Chickens and ducks strutted in the barnyard.
4. Harry and Robert played a good game of tennis.
5. Mary and her sister sang a duet at school.
6. Mother and Anna arrived at noon.
7. Dr. Brown and Dr. Edwards have the same office.
8. Men and women rushed wildly to the scene.
9. No tree or shrub grew near the house.
10. Houses, trees, and bridges floated down the stream.

B. Point out the verbs that are joined to make the predicates in these sentences. Each verb may, of course, have an object of its own or may be modified by adverbs of its own.

1. The children shouted and ran.
2. He mowed and raked the lawn.
3. He mowed the lawn and burned the fallen leaves.
4. That man buys and sells shoes.
5. Mother rang the bell and called the children to dinner.

6. The watchman heard a noise and shouted at the top of his voice.
7. The flowers blossomed well but soon withered from lack of care.
8. The swimmer stood for a moment and then dived.
9. He swam or rowed or played tennis every day during his vacation.
10. I shall meet you on time or send word of my delay.

*C.* Point out the compound objects of verbs in these sentences:

1. They bought bread and butter.
2. Helen always carries a book or a magazine.
3. She ate lunch and dinner at the quaint old farmhouse.
4. The Browns usually spend July and August in the mountains.
5. The farmer planted oats and corn.
6. The rats fought the dogs and the cats.
7. The woman opened the doors and the windows.
8. They planted shrubs at the fence and flowers in front of the shrubs.
9. Ellen ironed handkerchiefs and towels all morning.
10. The children scattered candy and popcorn all over the room.

*D.* Sometimes prepositions take compound objects. Point out such objects in the following sentences:

1. Father bought it for Mother and Alice.
2. Have the Dixons moved to Berkeley or Oakland?
3. Mary sent an invitation to Sarah and Jennie.
4. Aunt Ellen gave the book to James and his brother.
5. Snow falls in both the East and the West.
6. Waterlilies filled the margin of lake and bay.
7. Did Mr. Gregory come from New York or Boston?
8. The men went through fire and flood.
9. The travelers arrived out of the night and the storm.
10. From church and meeting house the men gathered.

**Exercise 66 — Choose the Compounds**

Tell which parts in the following sentences are compound — whether subject, predicate verb, object of the verb, or object of a preposition:

1. Books and magazines lay on the table.
2. Harry planted the trees but not the shrubbery.
3. John planted and watered the rosebushes.
4. Little Helen and her sister visited us yesterday.
5. Sarah washed and wiped the dishes after breakfast and dinner.
6. The old man stopped suddenly and peered anxiously into the gloom and the night.
7. The swollen stream swept over sand and rock and carried houses and trees before it.
8. I bought the books and the games for the children and their little friends.
9. The school bell rang and called the boys and girls to their classes.
10. The boys and girls swam or waded in the clear pool.

**Exercise 67 — Game Eleven****“COMPOUND BEAN BAG”**

Divide the class into two sides, appoint a scorekeeper, and secure a bean bag. The scorekeeper throws the bag to some one on Side A. The latter gives a very simple sentence, such as *John played ball*, and tells what part of the sentence he wishes to have made compound. Then he calls upon some one on the opposite side and throws the latter the bag. The one who catches the bag must give a correct answer before the scorekeeper counts five. The scorekeeper keeps tally of the mistakes; the side making the fewest mistakes wins the game.

The game might proceed thus:

*A:* John played ball — compound subject.

*B:* John and Harry.

or

*A:* John played football — compound object.

*B:* Football and tennis.

## B — SECURING INTEREST IN TALKS

We saw how a sentence secures interest by adding to the bare subject noun and predicate verb those words that help make the picture definite in our minds. The bare fact that the sentence tells us is found usually in the subject noun and the predicate verb. But, as a rule, we are not nearly so much interested in the bare fact as we are in the many details that help us form an accurate image of the fact.

The same situation holds true when we tell a story or describe a scene. Suppose some morning as you are coming to school a friend of yours greets you with the question, "Did you see the big fire?" Instantly you wish to know what fire? where was it? when was it? how big a fire? any damage? anybody hurt? how close did you get to it? and so on and on until in your own mind you have constructed a fairly accurate image of the fire that you did not see.

Now, when boys and girls tell stories they sometimes forget that their listeners want details. They know the details so well themselves that they rather take for granted that their listeners know them also, and they allow the most interesting bits to remain untold. As a result, their stories are much like sentences that consist

only of the bare facts of subject noun and predicate verb, with all the interesting helping words omitted that might give those facts life.

When you are about to tell a story, try to put yourself into the attitude of the listener. If some one else were telling that story to you, what details should *you* wish to hear? Those are the details to tell. It is not an easy thing to put yourself thus into the listener's place, but if you can do it it will help you wonderfully in telling stories — and certainly every one would like to be able to tell good stories.

### Exercise 68 — The Story-tellers' Club

#### SECTION E — ORIGINAL STORIES

A Story-tellers' Club would hardly be worth the name if it did not have in it a section that told original stories, stories which the narrator himself had lived or which he had heard from those who had lived them. Such stories are often the best that are told by the Story-tellers' Club, because the ones who tell them really *feel* them. Don't you want to form an Original Stories section in your club? (Everybody in the class should belong.)

Here are some suggestions for stories. Do any of them call up a memory of something interesting that happened to you?

Missed by an inch  
A lively chase  
The runaway  
A mishap at play  
A joke on a joker  
A dog at school  
Why I was late

A real hero  
A daring act  
A narrow escape  
Afraid of the dark  
How I was fooled on April 1  
Acting the clown  
Taking a chance



Fun with a radio set	Ghosts
A false alarm	Grandfather's favorite story
Trying the tight-rope act	A true Indian story
Having my picture taken	Fun on the Fourth
Playing with fire	A ridiculous mishap
Taking my "medicine"	A bluff
A midnight telephone call	Why they laughed
Discovering the secret	Showing off
Punishing my dog	A muddy bath
When I lost my job	A hornets' nest

### Exercise 69 — Sentence Variety

I went to South Beverly last summer for my vacation and used to go swimming every day with two other boys. We were doing high diving one day and suddenly realized that George was gone and Jim and I felt sure he was drowned. We ran up and down on the beach and kept calling. Everybody ran out of the "plunge" and wanted to know what was the matter. Somebody grabbed me by the arm and it was George and he said he only went into the plunge a minute to see somebody.

Turn back to Exercise 10 (2). Compare this version of the story with the one given there. This is the boy's first draft of the story. In this version every sentence begins with the subject. In the other he made some attempt at sentence variety. Which method secures greater interest?

One of the simplest ways to secure variety is to begin the sentence with some part other than the subject. For example, in this sentence,

There on the table lay the missing purse.

the thing that we are talking about is *the missing purse*. Therefore that expression is the subject, although it comes last in the sentence. If we arrange the sentence in the usual or direct order, it will read,

The missing purse lay there on the table.

But how colorless is the direct order as compared with the inverted given above. The direct order states a fact. The inverted order picks out the most important detail and displays it for notice at the beginning of the sentence. (The beginning of the sentence always gets the most attention.) The inverted order gives us a picture. Can't you imagine the speaker's search for that missing purse, how she looked everywhere, in every out-of-the-way corner and there — *there on the table* — it lay all the while? Do you see the reason for the inversion?

Some of the following sentences are in the direct and some are in the inverted order. If the sentence is in the inverted order, change it first to the direct. Then pick out the subject and the predicate. Does the inverted or the direct order give you the swifter picture?

1. Near our school is a rapid stream.
2. Round and round whirl the rapids.
3. Here comes the postman.
4. In the hammock lay the sleeping child.
5. Across the hills lies the most fertile section of the state.
6. The old man lingered in the garden with his face toward the setting sun.
7. Down came the chill wind from the mountain.
8. After the rain the air was heavy with perfume.
9. Away to the east lies the ocean.
10. Many magazines lie on the library table.
11. Down upon the hob sat the queer old man.
12. Up the chimney roared the fire.
13. On came the regiment.
14. Into the Valley of Death rode the six hundred.
15. Then out spake brave Horatius.
16. High in the air still waved the flag.
17. Down the street came the rebel band.
18. At once came a bluster of high wind
19. There goes the train.
20. Away went the horses.
21. Here on the rushes will I sleep.

22. From the hall came song and laughter.
23. In the pool drowed the cattle up to their knees.
24. Down upon the city swept pestilence and famine.
25. Through the dark arch sprang a charger.

### Exercise 70 — Introductory *There*

Sometimes a sentence flows more smoothly if it is worded to begin with *there* than it does if it begins with the subject; as,

There is a touch of spring in the air today.

How would the sentence read in the direct order?

Tell the subject and the predicate in each of the following sentences. What is the direct order of each?

1. There were four lions in the den.
2. There were several children in each class.
3. There are many interesting stories in that book.
4. There is one especially good story in it.
5. There is a crowd of boys on the football field.
6. There are three blackbirds on that fence.
7. There were many varieties of roses in her garden.
8. There was a circus in town last week.
9. There were tents all along the street.
10. There was some especial attraction in each tent.

### Exercise 71 — From Direct to Inverted

A. Change these sentences from the direct to the inverted order by putting the italicized part first. Does the sentence gain anything from the change?

1. The days that followed were *sad*.
2. A man of unusual appearance came *into the room*.
3. No man can do *better than that*.
4. A healthy body is *better than wealth*.
5. The first snowfall of the year came *last night*.

6. Hill and valley lay *in dazzling white*.
7. The balloon floated *high above them*.
8. The child lay *there* safe and sound.
9. The little tinkling sound came *over and over again*.
10. A cold drizzling rain fell *out of the sullen bank of cloud*.

B. Write three sentences in the direct order and change them to the inverted. Have you gained anything by the change?

### Exercise 72 — From Word to Phrase

Another way to vary the form of a sentence is to change a word to a phrase. Change the italicized words in the following sentences to prepositional phrases. Which form do you prefer?

1. She opened the *dining-room* windows.
2. The *garage* door is locked.
3. The *distant* hills were veiled in mist.
4. The old man *silently* gazed at the picture.
5. He is a *wealthy* man.
6. They are all *mill* workers.
7. It is a *very valuable* gem.
8. The door flew open *noisily*.
9. They bought three *wooden* bowls.
10. The Smiths are *influential* people.

### Exercise 73 — Ing Words for Variety

Turn back to Exercise 6. In the third sentence,

Orioles and robins, fairly *shrieking* out their affright, spread the news in every direction, apparently *calling* every bird in town to see that owl in my cherry tree,

notice especially the words printed in italic, *shrieking* and *calling*. The author might have said, *Orioles and robins*

*fairly shrieked out their affright* (that is, used the verb *shrieked*). That would make the statement end at *affright* and tempt one to continue *and spread*, etc. But *and*, you know, is a word that we try to avoid. Words ending in *ing* help us very much in this respect. They are not verbs, although they are made from verbs. They may be added to a statement at the beginning, in the middle, or at the end to make the picture more definite.

Change the compound predicates in these sentences so that one of the verbs becomes a verb-like word ending in *-ing*:

1. John came into the room at that moment and was startled to see a face at the window.
2. He ran to the window and raised the sash.
3. He gazed fixedly into the blackness before him and listened with every nerve taut.
4. The garden lay absolutely still and looked as though not a leaf had been disturbed.
5. He closed the window and said to himself that the face had been but a trick of his fancy.

#### Exercise 74 — Experiments in Securing Variety

1. Write five inverted sentences to describe the room in which you now are. Vary them, if possible, so that none will begin with the subject. They may begin with adverbs, with phrases, sometimes even with adjectives or with the object of the verb. (Keep your mind's eye open to avoid the Pit of the Sentence Error.)

2. In the same way write five sentences describing the view from your window.

3. In the same way tell what you saw on your way to school this morning.

4. Or tell an incident that happened to you during your last vacation.

5. Reword these sentences in as many ways as you can, noticing that as you change the order of the words you change the emphasis. Do not add any words. Simply rearrange those that are given.

a. Rikki-tikki ran into Teddy's nursery at nightfall to see how kerosene lamps were lighted.

b. When he recovered, he was lying in the hot sun on the middle of a garden path, very dragged indeed.

c. The head and spread hood of Nag, the big black cobra, who was fully five feet long from tongue to tail, then rose up out of the grass inch by inch.

d. He lifted about one-third of himself clear of the ground and stayed thus, balancing himself to and fro exactly as a dandelion tuft balances in the wind.

## Exercise 75 — Adjectives Give Pictures

### ILLUSTRATIONS

#### I

In an old house, *dismal*, *dark*, and *dusty*, lived the miser. *Meager* old chairs and tables of *spare* and *bony* make were arranged in *grim* array against the *gloomy* walls, presses grown *lank* in guarding the treasures they enclosed and tottering as though from constant fear and dread of thieves shrunk up in dark corners. A tall, *grim* clock with long, *lean* hands and *famished* face ticked in *cautious* whispers and when it struck the time, it rattled as if it were pinched with hunger.

#### 2

He was a *sturdy* old fellow in a *broad-skirted* coat, drab breeches, and high gaiters, and his *dimpled*, double chin rested in the folds of a *white* neckerchief. But what attracted attention was the old gentleman's eye. Never was there such a *twinkling*, *honest*, *merry* eye, with such a *pleasant* smile lighting up his *jolly* old face that one forgot there was such a thing as a *soured* mind in the whole wide world.

— *Dickens*, adapted.

Write a sentence of fair length, containing several adjectives, to give us as sharp a picture as you can of one of

the following suggestions. Be careful that each gives a *single* impression, as does each of the illustrations given above, which leaves us with *one* definite feeling.

Try, too, to have each new adjective add a new detail to the picture. For example, in (1) above, the author does *not* say *dismal*, *dreary*, and *melancholy*. Such an overdose would do no good. Each separate adjective that he uses adds a new detail to the picture. It is good advice that says, *Use adjectives sparingly*. It means search hard for *the one* that is exactly right rather than use several that are only fairly good.

1. A cross child.
2. A dog that you like.
3. An old house that you do not like.
4. A new house whose newness offends the eye.
5. A person whom you like on sight.
6. A person whom you dislike on sight.
7. Your school.
8. Your main street.
9. A pleasant room.
10. An unpleasant room.

### Exercise 76 — Projects in Adding Interest

Below are given the barest outlines of incidents. Add to each such touches as will give it life:

#### I

A man is going along a lonely country road. He glances often at the black sky. Then the rain pours down. The man struggles on and is drenched to the skin. All at once at the end of the road there is a light.

#### 2

When I went to bed at night the view from my window was the dreariest imaginable. During the night a snow fairy changed everything



The noises of a great city always give me a thrill. Automobiles, trains, and street cars give me a feeling of energy and power.

### Exercise 77 — Vary the Sentence Form

All the sentences that we have been using thus far make statements or declare that something is true. Such sentences are called declarative. If we use only the declarative sentence, our work may sound monotonous. It is a good plan to vary the kind. For example, an occasional interrogative sentence is effective even in the midst of an explanation; or an imperative sentence like

Look at the other side of the question for a moment  
or an exclamatory sentence that tries to bring out the feeling that you wish to express.

Let us look at these different forms of sentences to see if we really understand their use.

A. The sentence that asks a question is called interrogative. It ends with a question mark (?). Change the following declarative sentences to the interrogative form, being sure to make use of the question mark.

1. The train is coming.
2. John was on the train.
3. Everybody is ready for the race.
4. The race will begin soon.
5. There is a cup for the winner.

In these sentences all that is necessary to change the form from declarative to interrogative is to change the word order. Sometimes, however, a change of verb is needed also. All the sentences that we have been considering up to this time have contained verbs of one word only.

Often in an interrogative sentence the verb consists of more than one word; as,

Declarative: John *caught* the ball.

Interrogative: *Did* John *catch* the ball?

*Caught* and *did catch* mean practically the same thing. *Do*, *does*, and *did* are words that are frequently used to begin interrogative sentences.

Change the following sentences to the interrogative form, changing the form of the verb wherever necessary but not changing the meaning:

1. The fire in the furnace went out.
2. The flowers bloom there throughout the year.
3. We won the race yesterday.
4. George made a home run.
5. John and his brother climbed Pike's Peak.

B. If I should say to you, "Close the door," you would know that I was talking to you even if I did not say *you*. There is a kind of sentence in which the subject is omitted. It generally expresses a command or tells one to do something. It is called imperative.

What is the difference in meaning between the two sentences in each of the following groups?

- 1 (a) Will you please close the door?  
(b) Please close the door.
- 2 (a) You do not read rapidly.  
(b) Do not read rapidly.
- 3 (a) Give us this day our daily bread.  
(b) The Lord gives us this day our daily bread.
- 4 (a) Go at once.  
(b) Will you go at once?
- 5 (a) Now bring me your book.  
(b) Now will you bring me your book?

C. Sentences that express an unusual degree of feeling are called exclamatory; as,

Oh, look at that fire!  
Isn't it terrible!

Declarative, interrogative, and imperative sentences may become exclamatory if they are spoken with sufficient feeling. For example,

- 1 (a) Declarative — The house is on fire.  
(b) Exclamatory — The house is on fire!
- 2 (a) Interrogative — Won't you help us?  
(b) Exclamatory — Won't you help us!
- 3 (a) Imperative — Get a pail of water.  
(b) Exclamatory — Get a pail of water!

Sometimes the only way in which a writer shows how he wishes his thought to be understood is by means of the end punctuation. The same words, as we saw in the sentences above, may express different ideas, according to the mark of punctuation that follows them. Read the following sentences to show how the picture changes as the end punctuation changes:

- |                           |                   |
|---------------------------|-------------------|
| 1. You didn't go.         | 7. Let me see it. |
| 2. You didn't go?         | 8. Let me see it? |
| 3. You didn't go!         | 9. Let me see it! |
| 4. Let me go.             | 10. It's burned.  |
| 5. Let me go?             | 11. It's burned?  |
| 6. Let me go!             | 12. It's burned!  |
| 13. John did the drawing. |                   |
| 14. John did the drawing? |                   |
| 15. John did the drawing! |                   |

### Exercise 78 — Game Twelve

#### "HIT THE BULL'S EYE"

The class in this game represents rival bands of archers. The sides "draw" for the privilege of beginning the shooting. Each side may continue the shooting as long as its members one after another hit the bull's eye. As soon as

an archer misses, the privilege of shooting goes to the other side. "Hitting the bull's eye" consists in giving the last word in the sentence and the mark of punctuation that should end the sentence. If either of two marks *might* be used, either is counted correct.<sup>1</sup> An archer "misses" (1) if he divides the sentences incorrectly; (2) if he hesitates longer than it takes the scorekeeper to count five; or (3) if he loses the place.

### MATERIAL FOR THE GAME

#### I

Do you know anything of the origin of rubber trees first gave shade to the birds of the forest for many years the trees had no other use one day a beetle must have bored into the bark and let a peculiar kind of liquid ooze out there in the sun for several days lay the mass somebody then made a delightful discovery on examining some of the rough masses he found that they bounced thus the rubber trees gave pleasure to the people at the present time rubber has a great many uses factories manufacture many kinds of rubber articles

#### 2

Machinery has now come to the aid of the poor scrubbing woman an electric scrubbing machine is a device lately put upon the market it is in the form of a little pushcart with a cable attachment for power the operator simply pushes the cart over the floor controlling its operations by the use of the levers on the handle of the cart a set of brushes revolves on the floor and in a little stream of soapy water the operator easily regulates the amount of water and the amount of soap the cart moves ahead sucking up the dirty water in its progress then the scrubbing is resumed on a different part of the floor

#### 3

Have you ever felt the joy of a long hike have you ever traveled on foot or by bicycle over winding country roads once upon a time

<sup>1</sup> Such matters should be left to be discussed in the recitation that follows the game proper.

people were afraid of the noises of the wilderness could any one be afraid of the whispering of leaves or the murmuring of brooks such sounds are music in one's ears could anything be more thrilling than the thunder of the waterfall as it tumbles over the rocky ledge a bicycle is a fine thing for a boy especially a Scout it is just the sort of "horse" for a day's run

## 4

Have you ever watched a spider making a web of finest thread and wondered how the spider came to have such marvelous dexterity the Greeks invented a story to explain the spider's skill the Greek maid Arachne was a wonderful spinner amazing skill she had do you know where she got it the goddess Athene herself had taught the girl no woman in all Greece could equal Arachne in the spinning of fine webs every one throughout the land soon praised the girl what was the natural consequence her foolish little head was quite turned on all occasions she boasted of her skill one day in a moment of great foolishness she laughed at the skill of the great goddess herself imagine such brazenness at that the goddess appeared before the girl in her blind vanity Arachne even desired to match her skill with that of the goddess could any one doubt the outcome of such a contest the goddess wove pictures of all the beautiful things of earth and heaven the maid wove pictures of the errors and falseness of others angry Athene struck Arachne's web from the frame into a spider she changed the girl allowing her to weave marvelous webs but be forever a thing despised

## 5

Once an old woman lived in a little hut by herself this was far away in the north country always she wore a bright red hood and a snowy white apron how very odd she must have looked do you know what the neighbors said about her they called her a selfish old woman never had she been known to do a kindness to any one what a lonely time she must have had

one day she was baking cakes at her fireplace suddenly a hungry little old man stood in her doorway how hungry he looked won't the old woman give him a cake what those big cakes she took a bit of batter on the very tip of her spoon to bake a tiny cake for him do you know what happened it puffed up higher than the big cakes again and again she tried to make the cake smaller each

time it was too big to give away at last she gave the hungry old man only some very stale bread think of it

afterward the old woman grew troubled about what she had done the more she thought about it the sorrier she grew do you know what she wished she wished that she were a bird to fly after him with some cakes no sooner had she thought the wish than the door flew open with a great gust of wind the little old woman was whirled right up the chimney yes right up the chimney there sits a woodpecker with red cap and white apron can you guess what happened ever since that time she and all other woodpeckers have had to work hard to get their food they must keep pecking at the bark of trees to get tiny morsels of worms do you suppose there can be a moral to this story

### Exercise 79 — Additional Topics for Talks

These topics are given merely as suggestions. If you wish to use any of them, they should be changed to fit your own experience. When you talk upon them, try to make them *live*.

A good indoor game	A good hike
A good outdoor game	Camping out
Teaching a dog tricks	A rainy day in camp
A ride on a roller coaster	When our tent blew down
Shooting the chutes	A camp dinner
A big fire	When the thermometer drops below zero
What I am going to be	My first long trousers
A dash to save life	How to make money on a garden
How to load a camera	If I were the teacher
How to take a picture	Sent to the office
The first day of school	Playing school
The last day of school	Meeting a rattler
Hoping I won't be called on	Doing the chores systematically
Waiting for the bell to ring	When I thought I saw a ghost
A midnight scare	An exciting swim
My summer job	My stamp collection
Bobbing for apples	The signal for a fire drill
Celebrating our victory	
Learning to bake a cake	

Learning to drive a car

An adventure on the road

The finish of the race

The wrong clew

Playing circus in our barn

"First aid "

A gypsy camp

In the kitchen at Thanksgiving

Fighting fire

In other words, choose your verbs so that they give action to your account. Remember, too, that one really good adjective is worth many that are only fair.



## CHAPTER IV

### READING — WITH PROJECTS IN VERSE-MAKING

There are two distinct kinds of reading — silent and oral. In the main, silent reading in the schools is for information; that is, to get the author's thought quickly. Oral reading is for interpretation, designed to stir the emotions of reader and listener. The rhythm of poetry or prose, the melody of vowel and consonant, the charm of word pictures — these are best appreciated when one reads aloud. In our enthusiasm for testing the results of silent reading, let us not miss the pleasure that accompanies the response to beautiful words well read.

If we are to read well, we must

1. Relive the feeling that the author has put into the words. We cannot *read* until we *feel*.
2. Try to harmonize sound and sense in our interpretation; that is, let the music of the words help carry their meaning.
3. Give back the beauties of rhythm and rhyme, of long vowels and short vowels, of sharp consonants and long-drawn-out, slow sounds.
4. Try to suggest the mood or atmosphere of the selection.

#### Exercise 80 — Getting the Thought

##### SILENT READING

Let one child read one or more paragraphs aloud. Let the rest of the class listen (their own books closed). Then

1. Let the reader question the listeners on the contents of what he has read; or
2. Let the listeners question the reader.

### Exercise 81 — Phrasing

We cannot read well, either in silent or oral work, until we learn to read by groups of words; that is, by *phrases*. A phrase is a rhythmic group of words belonging together in sense and in sound. In much of the material selected for reading, each group will represent a picture. In a certain sense, therefore, phrasing is the marking off of one picture from the next. If a reader does not phrase well, he spoils both sense and beauty.

Phrasing is sometimes difficult. It necessitates our looking ahead, as we read, to recognize the length of the phrase group. Notice the groups in these lines:

King Francis was a hearty king, | and loved a royal sport, |  
And one day, | as his lions fought, | sat looking on the court; |  
The nobles filled the benches, | with the ladies in their pride, |  
And 'mongst them 'sat the Count de Lorge, | with one for whom he  
sighed: |  
And truly 'twas a gallant thing to see that crowning show, |  
Valor and love, | and a king above, | and the royal beasts below. |

Each group gives a picture. Care should be taken in reading not to allow the voice to be lowered at the end of each phrase. Although each group, in a sense, gives a picture, it is in truth but a detail in a larger picture and should not be made to stand as a thing apart.

Phrase the full poem:

#### THE GLOVE AND THE LIONS

King Francis was a hearty king, and loved a royal sport,  
And one day, as his lions fought, sat looking on the court;

The nobles filled the benches, with the ladies in their pride,  
And 'mongst them sat the Count de Lorge, with one for whom he  
sighed:

And truly 'twas a gallant thing to see that crowning show,  
Valor and love, and a king above, and the royal beasts below.

Ramped and roared the lions, with horrid laughing jaws;  
They bit, they glared, gave blows like beams, a wind went with  
their paws;

With wallowing might and stifled roar they rolled on one another,  
Till all the pit with sand and mane was in a thunderous smother,  
The bloody foam above the bars came whisking through the air;  
Said Francis then, "Faith, gentlemen, we're better here than  
there!"

De Lorge's love o'erheard the King, a beauteous, lively dame,  
With smiling lips and sharp bright eyes, which always seemed the  
same;

She thought, "The Count, my lover, is brave as brave can be.  
He surely would do wondrous things to show his love for me;  
King, ladies, lovers, all look on; the occasion is divine;  
I'll drop my glove, to prove his love; great glory will be mine!"

She dropped her glove to prove his love; then looked on him and  
smiled;

He bowed, and in a moment leaped among the lions wild;  
The leap was quick, return was quick, he has regained his place,  
Then threw the glove, — but not with love, — right in the lady's  
face.

"By Heaven!" said Francis, "rightly done!" and he rose from  
where he sat;

"No love," quoth he, "but vanity, sets love a task like that."

— *Leigh Hunt.*

## Exercise 82 — Subordination

If all the phrases in a line are spoken on the same pitch, there is no melody. Not all the groups have the same value to the full thought. Some are highly important. Some are subordinate — explaining, describing, adding. As a rule, a



3

Far away, across the surface of the beautiful sea, floated a tiny boat. Every swing of the oar left in its wake a quivering thread of gold.

*B.* Select from your Reader a passage in which the melody is heightened if proper subordination is used. The whole class could work on the same passage, or different groups select different passages. Parts of these passages might well be put upon the board in diagram form, as is shown above.

(Perhaps by these means you will begin to realize that proper subordination is one way of producing a harmony between sound and sense.)

**Exercise 83 — Coördination**

When two parts are made coördinate, being joined by *and* or *or*, they are of equal importance to the thought and should be given equal value in the reading. This means that they take the same movement of the voice.

*A.* If you are to become good readers, you must learn to listen carefully to your own voice. Try, for example, to note the movement and pitch that your voice takes in the first of the coördinated parts given below, and then try to give the second one the same movement and pitch.

1

*The day* is done, and *the darkness*  
Falls from the wings of Night.

2

I see the lights of the village  
Gleam through the *rain* and the *mist*.

3

A feeling of *sadness* and *longing*

## 4

Come, read to me some poem,  
Some *simple* and *heart-felt* lay,  
That shall *soothe* this restless feeling,  
And *banish* the thought of day.

B. Find examples of coördination in the selections in your Reader. Divide the class into groups again, and let one after another in the group try out some of these coördinate parts. The others should listen for the music of the lines, to see whether the reader lets the words take the right movement and melody.

**Exercise 84 — The Peak of the Thought**

Within each phrase there will be a word (or a group of words) that holds the peak of the idea and receives the group accent. This is true even in a group that is quite subordinate in tone; as,

## 1

As a feather is wafted *downward*  
From an *eagle* in his flight.

## 2

Whose songs *gushed from his heart*.

A. Again choose selections from your Reader. In your own mind try to hear the peak in each group before you attempt to read the words. Again let the other members of the group listen and help. Be careful not to exaggerate the peak of the thought. All reading should be natural and sincere.

B. While some of the group are looking for good selections in the Reader, others might try reading this selection.

See if you can discover just the reason for which each expression has been italicized for your notice:

Suddenly *a strain of music* broke upon her ear. Far away, *across the surface of the beautiful sea*, floated a tiny boat. Every swing of the oar left *in its wake* a quivering *thread of gold*. It *rounded* the great red buoy, and then the whole broad water *rang* with the melody. In another instant it was beneath her — the singer *standing, holding* his hat for pennies.

### Exercise 85 — Music in Rhyme

Notice how much of the melody, or bell-like quality, of the following poem depends upon the rhyme. In reading, give the rhyme full value and time.

#### THE BELLS OF SHANDON

With deep affection  
And recollection  
I often think of  
    Those Shandon bells,  
Whose sounds so wild would,  
In the days of childhood,  
Fling round my cradle  
    Their magic spells.

On this I ponder  
Where'er I wander,  
And thus grow fonder,  
    Sweet Cork, of thee, —  
With thy bells of Shandon,  
That sound so grand on  
The pleasant waters  
    Of the river Lee.

I've heard bells chiming  
Full many a clime in,  
Tolling sublime in  
    Cathedral shrine,



While at a glib rate  
Brass tongues would vibrate;  
But all their music  
Spoke naught like thine.

For memory, dwelling  
On each proud swelling  
Of thy belfry, knelling  
Its bold notes free,  
Made the bells of Shandon  
Sound far more grand on  
The pleasant waters  
Of the river Lee.

I've heard bells tolling  
Old Adrian's Mole in,  
Their thunder rolling  
From the Vatican, —  
And the cymbals glorious  
Swinging uproarious  
In the gorgeous turrets  
Of Notre Dame!

But the sounds were sweeter  
Than the dome of Peter  
Flings o'er the Tiber,  
Pealing solemnly.  
Oh! the bells of Shandon  
Sound far more grand on  
The pleasant waters  
Of the river Lee.

There's a bell in Moscow;  
While on tower and kiosk O  
In St. Sophia  
The Turkman gets,  
And loud in air  
Calls men to prayer,  
From the tapering summit  
Of tall minarets.

Such empty phantom  
 I freely grant them;  
 But there's an anthem  
     More dear to me —  
 'Tis the bells of Shandon,  
 That sound so grand on  
 The pleasant waters  
     Of the river Lee.

— *Francis Mahoney.*

### Exercise 86 — Middle Rhyme

Read the following lines, noticing that there is a rhyme in the middle of some of the lines as well as at the end. What effect is produced by this device?

#### I

I wield the flail of the flashing hail,  
 And whiten the green plains under;  
 And then again I dissolve in rain,  
 And laugh as I pass in thunder.

I sift the snow on the mountains below,  
 And their great pines groan aghast;  
 And all the night 'tis my pillow white,  
 While I sleep in the arms of the blast.

— *Shelley.*

#### 2

Pack, clouds, away! and welcome, day!  
 With night we banish sorrow.  
 Sweet air, blow soft; mount, lark, aloft  
 To give my Love good-morrow!  
 Wings from the wind to please her mind,  
 Notes from the lark I'll borrow;  
 Bird, prune thy wing! nightingale, sing!  
 To give my Love good-morrow!  
 To give my Love good-morrow  
 Notes from them all I'll borrow.

Wake from thy nest, robin red-breast!  
 Sing, birds, in every furrow!  
 And from each bill let music shrill  
 Give my fair Love good-morrow!  
 Blackbird and thrush in every bush,  
 Stare, linnet, and cocksparrow,  
 You pretty elves, among yourselves  
 Sing my fair Love good-morrow!  
 To give my Love good-morrow  
 Sing, birds, in every furrow!

— *Thomas Heywood.*

Can you find any other examples in your Reader?

### Exercise 87 — The Rhyming Couplet

#### I

January brings the snow,  
 Makes our feet and fingers glow;

February brings the rain,  
 Thaws the frozen lake again;

March brings breezes loud and shrill,  
 Stirs the dancing daffodil.

— *Sara Coleridge.*

#### 2

Here are sweet peas, on tiptoe for a flight,  
 With wings of gentle flush o'er delicate white,

And taper fingers catching at all things,  
 To bind them all about with tiny rings.

— *Keats.*

#### 3

Waken, lords and ladies gay!  
 On the mountain dawns the day;  
 All the jolly chase is here,  
 With hawk and horse and hunting spear!

Hounds are in their couples yelling,  
Hawks are whistling, horns are knelling;  
Merrily, merrily, mingle they,  
“Waken, lords and ladies gay!”

— *Scott.*

4

On stormy nights when wild northwesterners rave,  
How proud a thing to fight with wind and wave!  
The dripping sailor on the reeling mast  
Exults to hear, and scorns to wish it past.

— *Clough.*

What is a rhyming couplet?

Can you find any examples of such couplets in your Reader?

### Exercise 88 — Verse Projects

I

Bring to class a rhyming couplet that you will put upon the board *without its rhyme*. See whether the class can suggest the correct word to make the rhyme.

Turn back to Exercise 7. You might conduct this experiment as was suggested for the one in that exercise.

2

### “WHAT’S THE RHYME?”

Turn back to Exercise 20, Game Five. This game follows the same general rules, since it can be played either with a bean bag or like a spelling match.

Divide the class into two teams. Each pupil should supply himself with a list of words (one-syllable words, to begin with). The other side must supply rhymes.

## 3

## AN ORIGINAL COUPLET

Wouldn't you like to try your hand at a rhyming couplet? They really are not hard to write. Choose some such title as *April* or *December* or *The Woods in Autumn*; or describe a flower (See (2) in Exercise 87); or follow Exercise 87 (3) and write a *Call to Play* for vacation time; or follow (4) and write about *A Cold Rain Without and a Warm Fire Within*; or if you are very ambitious, follow this delightful picture and write on the bluebird or the scarlet tanager or some other gayly colored bird:

How falls it, oriole, thou hast come to fly  
In tropic splendor through our northern sky?  
At some glad moment was it nature's choice  
To dower a scrap of sunset with a voice?

Or did some orange tulip, flaked with black,  
In some forgotten garden, ages back,  
Yearning toward Heaven until its wish was heard,  
Desire unspeakably to be a bird?

— *Edgar Fawcett.*

## 4

## A STORY IN RHYME

After you have had success in writing a few single couplets, you might feel like venturing on a tale told in rhyming couplets. A nursery tale, such as *The Three Bears*, would be the kind of thing to try. Divide the story into three or four parts and let different groups work on the different parts.

Why not make a little booklet of the story and present it to a lower grade?

### Exercise 89 — Music in Rhythm

Notice the difference in *swing* between these selections.  
Is there any connection between sense and rhythm?

#### I

Up the airy mountain,  
Down the rushy glen,  
We daren't go a-hunting  
For fear of little men;  
Wee folk, good folk,  
Trooping all together;  
Green jacket, red cap,  
And white owl's feather! — *Allingham.*

#### 2

How sleep the brave, who sink to rest  
By all their country's wishes blest!  
When Spring, with dewy fingers cold,  
Returns to deck their hallowed mould,  
She there shall dress a sweeter sod  
Than Fancy's feet have ever trod. — *Collins.*

#### 3

Have you read in the Talmud of old,  
In the Legends the Rabbins have told  
Of the limitless realms of the air,  
Have you read it, — the marvelous story  
Of Sandalphon, the Angel of Glory,  
Sandalphon, the Angel of Prayer? — *Longfellow.*

#### 4

Row, vassals, row, for the pride of the Highlands!  
Stretch to your oars, for the ever-green Pine!  
— *Scott.*

## Exercise 90 — Word Pictures

A poet does not make a general statement, such as *It was cold*. He gives us a series of pictures to make us *feel* that it was cold; as,

When icicles hang by the wall,  
And Dick the shepherd blows his nail,  
And Tom bears logs into the hall,  
And milk comes frozen home in pail,  
When blood is nipp'd, and ways are foul,  
Then nightly sings the staring owl,  
To-whit! — *Shakespeare.*

Notice the pictures in the following selections:

## I

## NIGHT

The sun descending in the west,  
The evening star doth shine;  
The birds are silent in their nest,  
And I must seek for mine.  
The moon, like a flower  
In heaven's high bower,  
With silent delight  
Sits and smiles on the night.  
— *Blake.*

## 2

## THE POPPY

Like a yawn of fire from the grass it came,  
And the fanning wind puff'd it to flapping flame.  
— *Thompson.*

## 3

Some writers of prose are almost poetic in their use of pictures. Notice this:



That ghost of a cloud, which steals by yonder clump of pines; nay, which does *not* steal by them, but haunts them, . . . now falling in a fair waved line like a woman's veil; now fading, now gone: we look away for an instant, and look back, and it is again there. What has it to do with that clump of pines, that it broods by them and weaves itself among their branches, to and fro? Has it hidden a cloudy treasure among the moss at their roots, which it watches thus?

— *Ruskin.*

### Exercise 91 — Project in Description

Describe a place that you know well, or a time of the year, or a time of day, not by making a general statement but by using several pictures that the place or the time suggests to you as typical. Write this either in verse or in prose.

It would be interesting to try this experiment: Read your description to the class, without its title, and see how many will guess what you are describing. If most of the class guess correctly, you have succeeded.

### Exercise 92 — Selections for Reading

#### I

#### MARCH

I wonder what spendthrift chose to spill  
Such bright gold under my window sill?  
Is it fairy gold? Does it glitter still?  
Bless me! It is but a daffodil!  
And look at the crocuses, keeping tryst  
With the daffodil by the sunshine kissed!  
Like beautiful bubbles of amethyst  
They seem, blown out of the earth's snow mist,  
And snowdrops, delicate fairy bells,  
With a pale green tint like ocean swells;  
And hyacinths weaving their perfumed spells!  
The ground is a rainbow of asphodels!

Who said that March was a scold and a shrew?  
 Who said she had nothing on earth to do  
 But tempests and furies and rages to brew?  
 Why, look at the wealth she has lavished on you!  
 Oh, March that blusters and March that blows,  
 What color under your footsteps glows!

— *Celia Thaxter.*

## 2

A gush of bird song, a patter of dew,  
 A cloud, and a rainbow's warning,  
 Suddenly sunshine and perfect blue —  
 An April day in the morning.

— *Harriet Prescott Spofford.*

## 3

It is good to be out on the road, and going one knows not where,  
 Going through meadow and village, one knows not whither  
 or where;  
 Through the grey light drift of the dust, in the keen cool rush of  
 the air,  
 Under the flying white clouds, and the broad blue lift of the  
 sky.

— *John Masefield.*

## 4

## THE INLANDER

I never climb a high hill  
 Or gaze across the lea,  
 But, oh, beyond the two of them,  
 Beyond the height and blue of them,  
 I'm looking for the sea.

A blue sea — a crooning sea —  
 A grey sea lashed with foam —  
 But, oh, to take the drift of it,  
 To know the surge and lift of it,  
 And 'tis I am longing for it as the homeless long  
 for home.

I never dream at night-time,  
 Or close my eyes by day,  
 But there I have the might of it,  
 The wind-swept sun-drenched sight of it,  
 That calls my soul away!

— *Theodosia Garrison.*

5

EARLY

I like to lie and wait and see  
 My mother braid her hair.  
 It is as long as it can be  
 And yet she doesn't care.  
 I love my mother's hair.

And then the way her fingers go;  
 They look so quick and white, —  
 In and out, and to and fro,  
 And braiding in the light,  
 And it is always right.

So then she winds it, shiny brown,  
 Around her head into a crown,  
 Just like the day before.  
 And then she looks and pats it down,  
 And looks a minute more;  
 While I stay here all still and cool.  
 Oh, isn't morning beautiful?

— *Josephine Preston Peabody.*

## CHAPTER V

### SPEECH DRILLS AND GAMES

Throughout our lives, no matter what else we may or may not do, we shall probably keep right on having occasion to talk. The need for speech is constant. We buy things or sell them, we converse, we telephone, we ask for explanations and give them, we get jobs. A thousand and one situations arise every day that require some talking on our part. Think of the amount of talking that each of us does in a day, and in a year!

There have been many instances of young people who went to apply for positions and were considered very favorably — until they began to speak. Their speech stamped them at once as uneducated or, if perhaps not quite that, at least as very careless.

You may object, "Oh, that doesn't hit me. I know how to talk if I try." Perhaps you do. But the mischief of the thing is that, nine times out of ten, it's when you don't try that you are caught.

Take, for instance, the boys and girls who say *fer* for *for*, *yuh* for *you*, *ast* for *asked*. They stamp themselves at once as knowing *nothing* of the right way to speak. Yet clear enunciation is a simple matter if the right habits are formed. Let's form them now.

#### Exercise 93 — Pronunciation

Pronounce the following words carefully. Then put each into a sentence and say the sentence in such a way that no one can criticise your enunciation.

to	because	our	three
for	always	far	tree
you	believe	catch	such
asked	once	again	since
and	twice	against	where

**Exercise 94 — Pronounce These**

Do the same with these words:

been	where	velvet
aunt	put	barrel
when	tiny	nothing
rid	donkey	saucy

**Exercise 95 — Catch Words**

Say these words carefully, again using each in a sentence.  
Pay particular attention to the letters printed in heavy type.

chimney	deaf (ě)	used	kept
get	rinse	insects	crept
recognize	tomorrow	clothes	swept
cranberry	scared	chance	turnip

**Exercise 96 — More Catch Words**

Say these in the same way:

hundred	February	strength	government
perspiration	surprise	length	champion
children	secretary	depth	guardian
perhaps	width	arithmetic	eleven

**Exercise 97 — Watch the Syllables**

Say each of these words as one syllable:

film	elm	drowned
toward		breathed

Say each of these as three syllables:

lemonade	actual	electric
probably		really

### Exercise 98 — *Oi* as in *coin*

Some people have difficulty in saying *oi* as in *coin* or *oy* as in *joy*. Here's a list for you to try:

boys	join	oil	boil
noise	avoid	cloister	loiter
point	soil	rejoice	ointment
alloy	destroy	turmoil	exploit
coil	annoy	appoint	joyful
broil	adroit	quoit	poise
anoint	adjoin	foil	voyage

### Exercise 99 — *Ou* as in *out*

Give a good **round sound** to each of these *ou* words:

ground	surround	abound	flour
grouch	bough	devout	pout
gout	county	bounty	scour
vouch	mouth	proud	hourly
mount	pound	thou	found

### Exercise 100 — Long *o*

Instead of *window* some people say *windah* or *winder*.

Give each of the following words a full *o* sound:

fellow	swallow	borrow	hero
potato	window	pillow	memory
evaporate	factory	ivory	original
yellow	mosquito	position	gallows

### Exercise 101 — *U* as in *unite*

A long *u* sound as in *unite* is hard for many people to say. Practice these words until they seem natural:

human	student	statue	during
picture	stupid	educate	figure
Tuesday	genuine	calculate	particular
tune	January	introduce	manufacture
reduce	avenue	regular	accumulate

### Exercise 102 — More long *u* sounds

Give these carefully:

stew	duel	numeral	suitable
news	salute	durable	stupid
use	endure	neuter	stupor
lunar	acute	renew	stupefy
duke	assume	institute	revenue

### Exercise 103 — *Th* as in *they*

Carefully give each *th* sound as in *they*:

with	fifth	without	brother
those	sixth	breathe	bother
this	ninth	whither	clothes
them	south	northern	loathe
then	bathe	lather	rather
weather	wither	wreathe	smother

### Exercise 104 — Sound of *ness*

Be careful not to say *niss* nor *nuss* when you mean *ness* in these words:

business	stillness	darkness
kindness	happiness	wilderness
brightness	smoothness	idleness
weakness	goodness	roughness
clearness	coarseness	fitness



**Exercise 105 — The Ending *le***

Be careful not to say *ul* as the last syllable of these words. Say the last syllable as rapidly as possible, cutting out the *e* sound almost altogether.

little	fiddle	scribble	apple
simple	cattle	giggle	puzzle
bottle	brittle	cradle	wrinkle
buckle	double	rattle	muzzle
puddle	bubble	nimble	feeble
handle	dimple	kindle	thimble

**Exercise 106 — *Ng* as in *wing***

Give the *ng* sound its full value in each of these words:

ringing	singing
bringing	winging
mingling	swinging
stinging	flinging
bungling	clinging

**Exercise 107 — Silent *t* as in *whistle***

Each of these words has a silent *t* as in *whistle*:

hustle	fasten	often
listen	soften	wrestle
castle	chasten	glisten
jostle	nestle	bristle

**Exercise 108 — *Y* before *ing***

Be sure to say the *y* before the *ing* in these words:

studying	carrying	worrying
marrying	hurrying	emptying

pitying  
scurrying

steadying  
copying

accompanying  
relying

### Exercise 109 — Silent Letters

In each of these words there is at least one silent consonant. Draw an oblique line through each silent letter, if you write the words from dictation, or tell which letter is silent, if you recite on the words.

knot	debt	sword	almond
salmon	often	calf	honest
gnaw	chestnut	psalm	knack
salve	island	thigh	bouquet
palm	knowledge	honor	doubt

### Exercise 110 — Beware of Slurring

Say these expressions without slurring any of the sounds. That is, don't say *gimme* when you mean *give me* or *dija* when you mean *did you*.

Did you?	We ate it.	What did you say?
Don't you?	Give me that.	Where are you going?
Have you?	I don't know.	Where have you been?
Were you?	I'm thinking.	I want to go.
Are you?	Come on.	I'm going to go.
I didn't.	Go on.	Let me borrow this.
She didn't.	You're coming.	Tomorrow morning.
Let me see it.	Aren't you?	Next month.
I don't want to.	Where are you?	Last Saturday.

### Exercise 111 — Impossible Expressions

It might be a good thing if some of us really could see and hear ourselves occasionally. We might change some of our bad habits of speaking. Would you, for example, admit

that you see a picture of yourself in any of the following impossible expressions?

Kin you ketch the ball?

Are they any more cookies?

Lemme come too.

Kin I go tuh the liberry?

I dint reconnize yuh.

He done it pretty good.

I must of lost it.

I had kind of a headache.

Lemme borry yourn.

He did it hisself.

Why didn't he worked harder?

Instid a them I hadda go.

Leave me do it.

He trun the book to me.

He sits in back of me.

You was there, wasenchu?

Get a pencil off a him.

Look ut! They's a fire!

He seen you when you done it.

'Taint no use a doin' that.

The radiator is froze up.

I can't do it nohow.

Was you to the store?

She wouldn't leave me go.

They tuk them papers their-selves.

All what he had was a dime.

He saw it at a distant.

I brung it yistidee.

### Exercise 112 — *Wh* and *th*

Practice these *wh* and *th* sounds:

when	wheel	depth
where	whet	breadth
while	whale	eleventh
wharf	wheat	tenths
which	length	twelfths
wheel	strength	fifths
why	height (not <i>th</i> )	sixths
what	width	sevenths

### Exercise 113 — Tongue Twisters

Show a perceptible difference in sound between the two words in each of the following groups:

ax, acts

close, clothes

tense, tents

wander, wonder

sense, cents	prince, prints
false, faults	news, noose
dense, dents	tracks, tracts
price, prize	pair, payer
mince, mints	bile, boil
jest, just	been, bean
radish, reddish	rows, rouse

### Exercise 114 — More Tongue Twisters

These words are hard to say. Pronounce them carefully.

asked	coaxed	shrieks
distinct	dwarfed	shrinks
gifts	chasms	taxed
gasps	attacked	betwixt
priests	masked	relaxed
respects	basked	risked
prompt	next	attempts
perplexed	leagued	waxed

### Exercise 115 — Game Thirteen

#### “ENUNCIATION CONTEST”

This game may be played at odd moments during the day or week. Choose a different chairman each week. His duty is to put upon the board each morning a list of perhaps ten words or expressions that need especial attention in enunciation. These may be taken from any of the exercises in this chapter.

Whenever the teacher is willing to have you play the game, the leader comes to the front of the room and says, “Ready?” All who are ready to repeat the list then stand. The leader calls upon all those standing in one row before he advances to the next row. All who say the list without mistake add *one* to the score of their row. Keep the score for the full week, no matter how many times the game is

played during that time. Any one who has not tried at all during the week reduces the score of his row by *five*.

### Exercise 116 — Game Fourteen

#### “TEN QUESTIONS”

Is it?

It is.

Isn't it?

It isn't.

There should be two sides. *A* on one side goes from the room to be the “guesser.” While he is out, the class decides upon a noun, the name of something in the room, perhaps. *A* then returns and is permitted to go up to any one not on his side and ask a question. In this way he is permitted to ask ten questions. If *A* does not guess the noun through the ten questions, the “teller” calls “Out!” and *A* takes his seat without scoring for his side. Then the first pupil on the other side has a turn. However, if *A* scores, the next pupil on *A*'s side goes out. The object of the game is to keep the privilege of “guessing” on one's own side, for the side with the highest score wins.

The guesser may ask any question that he wishes, but he must word every one either *Is it?* or *Isn't it?* and those who are questioned may answer only *It is* or *It isn't*. According to the rules of the game, if any mistake is made in the form of question or answer, the teller calls, “Foul!” If the guesser makes the mistake, he is *out*, and the privilege of guessing goes to the other side. If the one who answers makes the mistake, the teller calls “Foul!” and adds *one* to the score of the other side.<sup>1</sup>

<sup>1</sup> Another variation is the game of *It*. *A* leaves the room to become “guesser.” Some one on the other side is chosen “It.” The guesser may then return and ask ten questions to try to guess who is “It.” In this version, *Are you?* or *Aren't you?* or *I am* or *I'm not* may also be used in question and answer.

**Exercise 117 — Game Fifteen****“I AM AN ANIMAL”**

Are you?	I am
Have you?	I have
Haven't you?	I haven't
Aren't you?	I'm not

In this game the class guesses what animal *A* represents. As *A* passes to the front of the room, he privately decides that he will represent, let us say, a giraffe. Each one in the class may ask questions, always wording them either *Have you?* or *Haven't you?* or *Are you?* or *Aren't you?* *A* is permitted to answer only *Yes, I have*, or *No, I haven't*, or *Yes, I am*, or *No, I'm not*. For example, a pupil may ask, “Have you horns?” and *A* answers, “No, I have no horns,” or “No, I haven't horns.” Another may ask, “Are you a fox?” and *A* will answer, “No, I'm not a fox.”

The one whose question “catches” *A* is the next one to go to the front of the room to represent an animal.

The game may be played with two sides. In that case, the one whose question catches *A* scores for his side and also has the privilege of being the next animal.

The game may also be played by guessing flowers or vegetables or jewels or insects or minerals or famous men (writers, etc.).

**Exercise 118 — Game Sixteen****“IS THERE — ARE THERE”**

This game should move very rapidly.

Have a list of twenty or more nouns put upon the board (or, so that the nouns need not be written each time, prepare cards with a noun on each and pass them to pupils). Some of the nouns should be singular, some plural, some collective, some that are always singular, some that are always plural,

some that may be either singular or plural. (See Exercise 185.)

Have two sides and a scorekeeper. The teacher hands a bean bag to John, let us say, on Side A. He stands in front of the opposite side, with his back to the words on the board. Each pupil on Side B then gives his word, and, as rapidly as possible, John must say either *Is there* or *Are there*, whichever is appropriate. Thus the first on Side B may say, "Men," and John must immediately say, "Are there." The next pupil may say, "The crowd," and John must say, "Is there." The next may say, "Sheep," and John should say, "Is there or are there," for *sheep* may be either singular or plural.

If John makes a mistake, he does not score. As soon as any one on Side B notices a mistake, he should call, "Check!" John will then throw the bag to his critic and take his seat. The critic should give the correct form and take his place in front of Side A to continue the game.

If, however, John answers correctly for five nouns, the scorekeeper calls, "Score!" and credits John's side with *one*. John then throws the bag to some one on his own side and takes his seat.

### Exercise 119 — Game Seventeen

#### "A BOON, O KING!"

The pupil who is chosen to be the Magical Oz should have considerable initiative. The king sits at the front of the room, perhaps at a table at one side. He has made a rule that no one may come alone to ask a boon of him. He must come accompanied by his horse or his dog or his squire or his friend, perhaps with only his sword. The pupil really comes up to the king alone, but by some suitable action indicates *what* or *who* comes with him. He stands before the king and says:



"A boon, O King! My horse and I (or whatever it is that comes with him) beg leave to rescue the princess." (Different knights go on different quests.)

"Have you a yellow satchel?" asks the king. (He always asks something that the knight evidently has *not*.) "You have no chance without a yellow satchel."

"No, I have no yellow satchel. To whom shall I go for a yellow satchel?"

"Seek the witch of yonder corner. Knock three times, and the yellow satchel will be yours."

The "knight" passes to his seat by way of the corner, while the next "knight" goes up to the king. The fun consists in the questions and answers of knight and king. They must, however, follow the form that is here given. Practice that.

— and I	To whom
Have you?	Shall I
I haven't (have no)	yours

### Exercise 120 — Game Eighteen

#### "TRAVELING"

did                  went                  saw

The class is divided into two sides and a scorekeeper or teller chosen. He gives the first pupil on one side the name of a city or state; for example, *Boston*. The pupil says, "I went to Boston and saw [supplying a noun that begins with the second letter of the place visited] oranges growing." If he answers correctly, the second one on his side says, "I did some traveling too. I went to [a place beginning with the *last* letter of Boston] Niagara and saw [something that begins with the second letter] Indians." If a pupil cannot give either noun before the scorekeeper counts *five*, the other side goes traveling. Each time that a side misses, it loses *one*. (A tally is kept of losses rather than of gains.) The side

losing the fewest counts wins the game. The object is to keep one's own side traveling as long as possible

### Exercise 121 — Game Nineteen

#### "T. C. C."

The teacher has a list of "impossible" expressions like those given in Exercise 111. The class stands as for a spelling match. The teacher reads an incorrect expression, and the pupil must give the correct form before the scorekeeper counts five (never repeating the incorrect form).

How would you like to form a club that a good many classes form? It is called the "Take Care Club," and its initials are T. C. C. Whenever you hear one of your classmates use an "impossible" expression, you should say to him, "T. C. C." Each member tries to keep in "good standing." If he uses an impossible expression and some one says "T. C. C." to him, he loses his standing. He may get back into good standing again if he catches another in an impossible expression and says "T. C. C." to him.

Expressions that may be added to the list:

Ain't you seen her?  
He don't understand.  
Set down a while.  
Why don't you lay down?  
Leave me take your pen.  
They sung a duet.  
Him and me went fishing.  
He be's after tellin' me.  
You done that fine.

He's awful smart.  
He hadn't ought to do that.  
Learn me how to do that.  
Are youse coming too?  
He come in and told me.  
It was me who went.  
Me and you kin go.  
Her paper is awful neat.  
Ain't you coming?

## CHAPTER VI

### WORDS AND WORD GAMES

Have you a dictionary of your own? We cannot play the game in Exercise 136 unless each one in the class has his own dictionary. Get yours as soon as possible.

Let us look at a page in a dictionary. On each page are usually two or three columns of words arranged alphabetically. Therefore, to find a word as quickly as possible one must, of course, know the order of letters in the alphabet.

At the top of each page are two words printed in heavy type. They are called **index** words. The one at the left tells the first word on that page, and the one at the right tells the last word on the page. If the word that you are looking for comes alphabetically between these two words, it will be found on that page.

#### Exercise 122 — Alphabetical Order

Arrange the following words in their alphabetical order:

sharp	slip	shave	sight
soldier	slow	spark	sheriff
snag	shine	side	sign
slight	shall	shy	sheer
smother	shade	sigh	shepherd
smooth	same	shrub	some
train	straight	rabbit	radish

reflect	rent	reason	saw
ring	road	separate	shape
triumph	sack	seek	skill
retreat	team	sparkle	turtle
tell	time	stone	sure

### Exercise 123 — Game Twenty

#### “ALPHABETICAL RACE”

Choose two sides as in a spelling match. Each pupil takes with him the alphabetical list<sup>1</sup> that he prepared for Exercise 122. The leader has a second list prepared of words that come alphabetically between these words. He gives a word, and before he counts ten the first pupil on Side A is expected to tell between which two words on the list it would come. If he gives the correct answer in time, the leader gives the next word to the second pupil on the same side, and so on until five pupils have recited. Each five consecutive answers correctly given count *one* for the side. But if the pupil makes a mistake, or is too slow, the opposite side gets the privilege of reciting and tries to “keep the ball” for five consecutive words and so win *one*. The side earning the highest score wins the game.

### Exercise 124 — Alphabetizing Names

1. List the first names of fifteen members of your class or room. Arrange them alphabetically.
2. List the first and last names of ten members of the class. Arrange them alphabetically, with the last names first; as,

Atkins, Grace  
Avery, John  
Bartlett, Amy

<sup>1</sup> To simplify the game, let the teacher select ten words from Exercise 122 to be used as the original list.

**Exercise 125 — Alphabetical List**

1. Arrange these names alphabetically, putting the last names first, as shown above:

Alfred Smith  
John Adams  
Grace Smithers  
Esther Adams  
Mary Smith  
Henry Cummings

Anna Addams  
Edward Taylor  
Ralph Connors  
Frances Warner  
Frances Warren  
Sarah Danvers

2. Put together alphabetically the list that you prepared for (2) in Exercise 124 and the one given in this exercise.<sup>1</sup>

**Exercise 126 — Finding Words**

Find the word *stirrup* in your dictionary. As soon as you find it and can tell between what two words it comes in your dictionary, stand. The dictionaries in the class may not all be alike; hence the two words may not be the same in all cases.

In the same way find these words:

giggle  
dairy  
livery

suffice  
command  
alpaca  
zero

warm  
popular  
bell

**Exercise 127 — Vowel Markings**

Different dictionaries have different ways of indicating the pronunciation of words. For example, a Webster dictionary has one way, and a Standard quite a different way.

Find out how your dictionary marks a long vowel and a short vowel. You will find the markings explained at the

<sup>1</sup> Use the combined list for a game. (See Exercise 123.)

beginning of your dictionary. These words illustrate long and short vowels:

<i>Long</i>	<i>Short</i>
a — made	a — mad
e — me	e — met
i — mile	i — mill
o — note	o — not
u — cube	u — cub
y — fly	y — lynx

Following the word itself in the dictionary comes a parenthesis in which the pronunciation is indicated. The vowels are marked to show what value each should be given as the word is spoken.

Make a list of words like that given above to illustrate long and short vowels. Consult your dictionary to see whether it agrees with you.

### Exercise 128 — Christian Names

At the back of the dictionary there is an appendix in which the names of men and women are given with their signification; for example, the dictionary tells us that *Leonard* means *brave as a lion*.

Look up the names of ten of your classmates or friends, to see the signification of each.

### Exercise 129 — Syllables

When we pronounce the word *carpet*, our voice naturally separates the word into two parts, *car* and *pet*. Each of these parts makes one syllable of the word.

A **syllable** is a sound or a combination of sounds uttered with one impulse of the voice.

A word of one syllable is called a **monosyllable**; for example,

brook	elm	chart
tract	stopped	moon

A word of two syllables is called a dissyllable; as,

stop-ping  
tract-or

chart-ed  
heav-y

A word of three syllables is called a trisyllable; as,

e-lev-en  
ad-mit-tance

el-e-vate  
car-pen-ter

A word of more than three syllables is called a polysyllable; as,

el-e-va-tion  
co-öp-er-a-tion

pol-y-syl-la-ble  
ex-as-per-ate

See whether your dictionary divides a word into its syllables. You should buy no other kind.

Write three words to illustrate each of the four kinds of words explained above.

### Exercise 130 — Syllabication

A knowledge of the syllables of a word is helpful; as,

1. In spelling. Many boys and girls make mistakes in spelling because they do not think of a word syllable by syllable.

2. In dividing a word at the end of a line. When one is writing, it is frequently necessary to divide a word and put part of it on the next line. Such division is always made between syllables.

Try to divide the following words into their syllables without consulting the dictionary. Be governed by the pronunciation.

market  
landscape  
raindrops  
aimless  
obey  
chapter

attempt  
beyond  
teacher  
forty  
alphabet  
agent

downward  
lawyer  
allspice  
sailor  
bewail  
basement



## Exercise 131 — Accent

Pronounce these words slowly, noticing which syllable in each word receives the most force in pronunciation:

car' pet	al' pha bet	A mer' i can
re sist'	al pha bet' i cal	Span' ish

What is accent?

What is meant by the accent mark?

Notice the double accent mark in these words:

ex' plan a' tion  
in' ter na' tion al

The heavier mark indicates the stronger accent.

These words are frequently mispronounced. Look them up in your dictionary to see which syllable should receive the stress:

interesting	illustrate	gondola
expert	impious	influence
mischievous	champion	guardian
inquiry	municipal	hospitable
exquisite	perfume	chauffeur

## Exercise 132 — Long and Short Vowels

(a) hate	fate	mate
(b) hat	fat	mat

Each word in the line marked (a) contains a **long a**, sounded like the name of the letter as it comes in the alphabet. Each word in the line marked (b) contains a **short a**. Notice that the only difference in spelling between the two words in each group is that one word ends in *e* and the other does not.

Drop the final *e* from these words and explain what happens:

ate	late	care
bare	pate	tame
rate	sate	nape
tare	made	tape

Add final *e* to these words and note the change in the value of the vowel sound:

met	writ	cod	cub
-----	------	-----	-----

These general happenings give us what might be called a law of pronunciation; that is, *final e makes the preceding vowel long*.

To some degree this law applies also to words of more than one syllable; as,

preface	message	foliage	cottage	moderate
---------	---------	---------	---------	----------

In these words the *a* does not receive its full long sound because it stands in a syllable that is naturally somewhat shortened because it is not accented.

### Exercise 133 — Vowel Values

We cannot have a syllable without a vowel.

1. As a rule, in a word of more than one syllable, if the syllable ends with the vowel, the vowel is *long*.
2. If the syllable ends with a consonant sound, the vowel of the syllable is generally *short*.

These two general happenings constitute what might be called the *law of vowel values*. Show how the first syllables of these words follow the law:

e lectric	se date	re volt
el ement	sed ative	rev olution

Divide these words into their syllables, telling in each case whether the vowel of the syllable is *long* or *short* and why it is so:

create	polar	inhale
educate	museum	fortunate
revise	impersonate	circular
agent	descend	parenthesis

### Exercise 134 — Abbreviations

#### FOR PARTS OF SPEECH

Open your dictionary to the word *window*. First comes the word itself, printed in heavy type and divided into syllables. Then comes a parenthesis in which the pronunciation is indicated. Then follows a letter *n*, printed in italic, which indicates that the word *window* is a *noun*. After each word the dictionary gives initial letters to show the part of speech of the word defined. These are the abbreviations used:

<i>n.</i> = noun	<i>prep.</i> = preposition
<i>pro.</i> = pronoun	<i>conj.</i> = conjunction
<i>a.</i> = adjective	<i>interj.</i> = interjection
<i>adv.</i> = adverb	

*v.* (followed by *t.* or *i.*) = verb

If a word may be used as more than one part or speech, the dictionary gives the definition of each use, preceding each definition with the italicized letters that show the part of speech defined. Thus *iron* may be a *noun*, an *adjective*, and a *verb*. The dictionary defines all three uses.

Find in your dictionary three different uses for each of the following words. Construct a sentence to illustrate each use:

sound	waste	light
wave	fine	court
dress	brake	shoe

**Exercise 135 — Accent**

In the following words the meaning changes with the accent. The words may be either nouns or verbs.

Look up each word in your dictionary, noting how the meaning changes with the accent. Then use each word in two sentences to show both uses.

object	transfer	conflict	present
subject	survey	extract	conduct
contrast	torment	compact	progress
desert	insult	protest	contest

To illustrate the use of the word,

1. Divide it into syllables.
2. Indicate the accent.
3. Add the initial letters to show the part of speech.
4. Give the definition.
5. Give a sentence to show the use.

**Exercise 136 — Game Twenty-one****“DICTIONARY SHINNEY”**

Divide the class into two teams. Choose a leader and a scorekeeper. The teacher will be umpire. The leader gives a word that may be used as several parts of speech. (See Exercise 134.) The first one to find the word and a definition that he understands rises and calls out, “Verb” or “Noun” or whatever part of speech it is that he will illustrate. He thus earns *one* for his side. When he is called upon, he reads the word, the part of speech, and the definition. Then before the scorekeeper can count *five*, he illustrates that use in a sentence. The correct reading of the definition and the making of the sentence each count *one*. If the pupil makes any mistake, the score-

keeper calls, "Check!" and adds *one* to the score of the other side. The highest score wins the game.

### Exercise 137 — Homonyms

Homonyms are words that may be thought of in pairs. The two words have the same sound, though they differ in meaning and in spelling. For this reason they are "catch" words.

There are several homonyms below, arranged in groups of eight pairs, with the part of speech of each word indicated after the word. Write a sentence to illustrate each word. Underline the homonyms in your sentences.

#### A

main, <i>a.</i>	some, <i>a</i>	pale, <i>a.</i>	peer, <i>v.</i>
mane, <i>n.</i>	sum, <i>n.</i>	pail, <i>n.</i>	pier, <i>n.</i>
brake, <i>n.</i>	yoke, <i>n</i>	great, <i>a.</i>	week, <i>n.</i>
break, <i>v.</i>	yolk, <i>n.</i>	grate, <i>n.</i>	weak, <i>a.</i>

#### B

strait, <i>n.</i>	sweet, <i>a.</i>	right, <i>a.</i>	threw, <i>v.</i>
straight, <i>a.</i>	suite, <i>n.</i>	write, <i>v.</i>	through, <i>prep.</i>
coarse, <i>a.</i>	here, <i>adv.</i>	seem, <i>v.</i>	sale, <i>n.</i>
course, <i>n.</i>	hear, <i>v.</i>	seam, <i>n.</i>	sail, <i>n.</i>

#### C

tale, <i>n.</i>	fare, <i>n.</i>	herd, <i>n.</i>	beach, <i>n.</i>
tail, <i>n.</i>	fair, <i>a.</i>	heard, <i>v.</i>	beech, <i>n.</i>
meet, <i>v.</i>	sell, <i>v.</i>	stare, <i>v.</i>	canvas, <i>n.</i>
meat, <i>n.</i>	cell, <i>n.</i>	stair, <i>n.</i>	canvass, <i>v.</i>

## D

core, <i>n.</i>	pane, <i>n.</i>	troop, <i>n.</i>	piece, <i>n.</i>
corps, <i>n.</i>	pain, <i>n.</i>	troupe, <i>n.</i>	peace, <i>n.</i>
miner, <i>n.</i>	steak, <i>n.</i>	alter, <i>v.</i>	hail, <i>n.</i>
minor, <i>n.</i>	stake, <i>n.</i>	altar, <i>n.</i>	hale, <i>a.</i>

## E

marshal, <i>n.</i>	feat, <i>n.</i>	sore, <i>a.</i>	fore, <i>a.</i>
martial, <i>a.</i>	feet, <i>n.</i>	soar, <i>v.</i>	four, <i>a.</i>
bridle, <i>n.</i>	capital, <i>n.</i>	new, <i>a.</i>	principal, <i>a.</i> or <i>n.</i>
bridal, <i>a.</i>	capitol, <i>n.</i>	knew, <i>v.</i>	principle, <i>n.</i>

## F

deer, <i>n.</i>	berth, <i>n.</i>	road, <i>n.</i>	steal, <i>v.</i>
dear, <i>a.</i>	birth, <i>n.</i>	rode, <i>v.</i>	steel, <i>n.</i>
base, <i>n.</i>	slay, <i>v.</i>	earn, <i>v.</i>	feign, <i>v.</i>
bass, <i>n.</i> or <i>a.</i>	sleigh, <i>n.</i>	urn, <i>n.</i>	fain, <i>a.</i>

## G

Indicate the part of speech of each of these words and then proceed as before:

oar	ought	choir	cereal
ore	aught	quire	serial
gild	tacks	ring	rap
guild	tax	wring	wrap

## H

Do the same with these words:

Groups of three

reign	pear	so	sent	to
rain	pare	sow	cent	too
rein	pair	sew	scent	two

## Exercise 138 — Game Twenty-two

## “HOMONYM MATES”

Prepare two sets of cards,<sup>1</sup> on each of which is a homonym. Pass the same number of cards to each side, though it makes no difference if some pupils have more cards than others. The game may be played with sides like a spelling match, or two rows may be pitted against each other. (See Exercise 25 — Game Seven.)

The game is played in this way: Suppose that *A* holds *bridal*. He may ask any one on the other side for *bridle*. Suppose that he thinks *B* holds the card. He says, “*B*, have you a horse’s bridle?” If *B* has, he says, “Yes, I have b-r-i-d-l-e,” and the card belongs to *A*, who thus “takes a trick,” earns *one* for his side, and tries again. If *B* hasn’t the card, he says, “No, I haven’t b-r-i-d-l-e.” In that case, it is *B*’s turn to try to get a mate for one of the cards he holds. The side taking the most tricks wins the game. (The word that names a card is printed on it in large type. The word that the player must secure is printed in small type below the other.)

## Exercise 139 — Game Twenty-three

## “HOMONYM CHAIN”

Choose two sides as in a spelling match. The first on one side names a homonym in an expression to show the meaning; for example, *coarse sand*, and he adds *oa* to show that he understands that *oa* is the “catch” in the word. The first one on the other side should at once say, “Our English course — *ou*.” This same pupil then says a homonym in an expression to show its use, also telling

<sup>1</sup> The separation of cards after the game is easier if the sets are of different colors.



the "catch"; as "A horse's bridle — *le*." The second pupil on the other side should say, "Her bridal morn — *al*." Any one who misses takes his seat. Scoring is done as in a spelling match.

### Exercise 140 — Synonyms

Synonyms are words that are similar, but not identical in meaning. There is usually in each word a significance peculiar to itself. This should always be noted.

Use in sentences those of the following synonyms that the teacher will assign to you.

dumb — speechless	level — flat
captive — prisoner	whole — entire
margin — border	plan — design
safe — secure	neat — tidy
address — salute	honest — upright
cloak — mantle	claws — talons
lazy — indolent	lessen — reduce
firm — solid	flock — herd
liquid — fluid	royal — kingly
entrance — admittance	full — ample
accident — mishap	linger — loiter
accent — emphasis	enlarge — increase
odor — scent	view — prospect
decline — refuse	lonely — solitary
dispute — quarrel	inclose — envelop
wise — shrewd	conquer — subdue
gain — acquire	wicked — criminal
active — nimble	wasteful — extravagant
small — little	impudent — saucy
fragrance — perfume	generous — liberal

### Exercise 141 — Game Twenty-four

#### "GUESSING THE SYNONYM"

The class is divided into two sides as they sit at their seats. A scorekeeper is appointed. He hands a bean bag

to Mary, let us say, on Side A. She leaves the room. While she is out, the other side decides upon one of a group of ten words on the front board. When Mary returns, she is to guess which word has been chosen, not by naming the word itself but by naming its synonym. For instance, suppose that *dumb*, *captive*, and *margin* are in the list on the board and that *margin* is the word decided upon. Mary asks some one (not on her side), "Is it the synonym of *prisoner*?" and the pupil replies, "No, it isn't *captive*." In the same way Mary continues her inquiry until she hits upon the right word. If she requires ten guesses, she earns nothing for her side. If she requires nine, she earns *one*. Thus it is possible for a pupil to earn *ten* for his side. Then Mary throws the bean bag to some one on Side B, who continues the game.

### Exercise 142 — Antonyms

In our language are many words of opposite meaning. They may be thought of in pairs. These are examples: ]

long — short	busy — idle
before — after	joy — sorrow
far — near	landlord — tenant
deep — shallow	fine — coarse
dull — sharp	single — double
most — least	light — dark
white — black	add — subtract
success — failure	smile — frown
weak — strong	advance — retreat
sweet — sour	right — wrong
master — servant	inside — outside
rich — poor	over — under
close — open	kind — cruel
large — small	help — hinder
noon — midnight	raise — lower
tight — loose	freeze — thaw
buy — sell	rise — fall

save — spend  
 wide — narrow  
 wise — foolish  
 pain — pleasure  
 bright — dull  
 deep — shallow  
 top — bottom  
 give — receive  
 accept — reject  
 safety — danger  
 coward — hero  
 innocent — guilty  
 emigrate — immigrate  
 positive — negative

gather — scatter  
 straight — crooked  
 prompt — tardy  
 better — worse  
 few — many  
 huge — tiny  
 laugh — cry  
 rough — smooth  
 ascend — descend  
 collect — distribute  
 entrance — exit  
 interior — exterior  
 debit — credit  
 wisdom — folly

Can you make up five sentences in each of which you use a word and its antonym chosen from the list given above?

NOTE. — Games Twenty-two and Twenty-four may be varied to be played with antonyms.

### Exercise 143 — Definitions of Nouns

In giving a definition of a noun give two distinct parts:

1. Name the *class* to which the noun belongs.
2. Give the distinguishing features that show how it differs from others in its class.

(1) A class is a group composed of similar individuals. For example, to the class called *tree* belong oaks, poplars, elms, etc. Similarly, cats, dogs, elephants, horses, etc., belong to the class *animal*. If we define a noun correctly we must first name the *class* to which it belongs.

Name five nouns that belong to each of the following classes:

city  
 state  
 machine

flower  
 insect  
 book

fruit  
 bird  
 reptile

meat  
 nut  
 fish

Name the class to which each of these nouns belongs:

lilac	shrimp	Indiana	mutton
wasp	oyster	bicycle	lemon
filbert	perch	Rochester	chisel
raisin	steak	banana	chair
diphtheria	pearl	dahlia	measles
cucumber	cypress	carrot	bread

(2) But if we say that a chisel is a *tool*, we have told only part of the story. To define the word *chisel* we must tell in what respects a chisel differs from other tools; that is, we must give its distinguishing characteristics or features. Thus we say that a *chisel* is (1) a tool, (2) *with a cutting edge on one end of a metal blade, used in dressing or shaping wood or other materials*.

Define any nouns in the list given above that your teacher assigns to you. Be careful to give both parts of your definition.

NOTE. — Be especially careful to avoid the kind of definition that is worded after this fashion: Arithmetic is *when* we have numbers. History is *where* we read about great men and events. Arithmetic is not *when*, nor is history *where*.

### Exercise 144 — One Hundred Demons in Spelling

By the time that boys and girls reach the seventh grade, they ought to be perfect in the spelling of common words. But many of them are so careless in this respect that they miss even words of two and three letters! The following one hundred demons are the words that Dr. W. Franklin Jones found most frequently misspelled in 75,000 children's compositions. Look at them. There isn't a really hard word in the list. Yet they seem to be the hardest words for most boys and girls to learn to spell right *every time*. This does not mean every time that they are dictated in a spelling list. Not at all. It means every time that boys

and girls have occasion to write them in a letter or in a description or in a story — every time.

Learn them now.

## ONE HUNDRED DEMONS

which	can't	guess	they
their	loose	says	half
there	lose	having	break
separate	Wednesday	just	buy
don't	country	doctor	again
meant	February	whether	very
business	know	believe	none
many	could	knew	week
friend	seems	laid	often
some	Tuesday	tear	whole
been	wear	choose	won't
since	answer	tired	cough
used	two	grammar	piece
always	too	minute	raise
where	ready	any	ache
women	forty	much	read
done	hour	beginning	said
hear	trouble	blue	hoarse
here	among	though	shoes
write	busy	coming	tonight
writing	built	early	wrote
heard	color	instead	enough
does	making	easy	truly
once	dear	through	sugar
would	sure	every	straight

SUGGESTION. — Rule off one part of your blackboard and call it **THE DEMONS' CAVE**. When compositions are corrected, watch to see how many victims the Demons take captive. Every one who has fallen a victim must go into the cave (have his name written in the space) and stay there a full week. He is then given another chance. If he is captured twice in succession, he merits the severest punishment. For the first offence only twenty-five will be deducted. But to punish old offenders fifty at the very least should be deducted for each offence.

## FIVE HUNDRED SPELLING WORDS

*Lesson 1*

eight	afraid	enough	dining
perhaps	quite	quiet	receive
believe	loose	lose	across
daily	describe	wholly	really
stopped	usual	friend	chief

*Lesson 2*

losing	loosely	planned	Wednesday
whether	Saturday	height	width
depth	exercise	forty	fourth
weather	madam	until	uncle
instead	figure	truly	Tuesday

*Lesson 3*

buying	excellent	obliged	seize
siege	nickel	repair	guest
surprise	attached	gentlemen	although
knew	desirable	studying	thoroughly
does	length	strength	which

*Lesson 4*

design	engine	biscuit	pumpkin
wrapped	ceiling	quietly	gypsy
probable	disappoint	disappear	occasion
occurred	already	separate	awkward
beginning	scheme	liquid	sieve

*Lesson 5*

their	advise	similar	gauge
patient	ancient	precious	caution
permitted	repaired	prepared	referred
crystal	peculiar	dissolve	disapprove
cruel	energetic	poetical	niece

*Lesson 6*

weigh	reign	foreign	neighbor
toward	business	receipt	deceive
sovereign	yield	circular	official
appreciate	earliest	decision	remittance
definite	accident	recently	advising

*Lesson 7*

sulphur	pursue	persuade	successor
all right	accumulate	variety	prairie
soldier	shoulder	schedule	necessary
familiar	accurately	possession	compelling
swimming	salary	scarcity	suspicious

*Lesson 8*

anxious	achieve	acquittal	asylum
aroma	rough	policy	bungle
cinder	debt	chronic	emergency
cylinder	circuit	durable	distinguish
recognize	illustrate	initial	bargain

*Lesson 9*

relief	lieutenant	essential	curtain
period	measure	arrest	promptly
relative	justice	relief	bristles
betrayal	calendar	currency	delicacy
cipher	domineer	effect	exhausted

*Lesson 10*

entirely	written	drowned	pedal
exceeded	forcibly	grammar	glimpse
guarantee	campaign	canceled	publicity
grateful	greatly	pamphlet	league
trail	chauffeur	foliage	celluloid



*Lesson 11*

freight	hesitate	illegible	insertion
juvenile	January	knowledge	library
license	often	investigate	opportunity
competent	disease	balance	merchandise
reference	apparel	compliance	typical

*Lesson 12*

disguise	dyeing	cedar	instantaneous
stencil	scissors	mysterious	sergeant
omission	conceit	preceding	embarrass
opposite	anxiety	illegal	nuisance
conceal	facial	indebted	reconcile

*Lesson 13*

essential	lenient	analyze	convey
knuckle	rheumatism	boulevard	hydrant
analysis	identify	punctual	pivot
indelible	catarrh	misspell	sympathy
influential	forfeit	celebrate	banana

*Lesson 14*

respectfully	sincerely	practical	preliminary
principal	social	technical	character
recommend	sufficient	hygiene	adequately
parallel	spherical	leisure	estimate
remuneration	permissible	acquaintance	financial

*Lesson 15*

majority	convenient	judgment	conference
linoleum	mileage	medieval	principle
psalm	appearance	confidential	exaggerate
bureau	eliminate	illuminate	implement
accommodate	deficient	liniment	auxiliary

*Lesson 16*

colonies	argument	evidence	condemn
coupon	customer	signature	mischievous
benefited	vehicle	trough	equivalent
channel	canal	procession	pneumatic
mortgage	feigned	precision	unanimous

*Lesson 17*

mucilage	athletic	testimony	economy
anchored	merely	mechanical	committee
specimen	security	repetition	abbreviated
authority	itemize	previous	professor
council	altogether	ventilation	emphasize

*Lesson 18*

launch	opponent	poultry	festival
dyspepsia	neuralgia	urgent	permanent
coincidence	embroidery	civilized	society
indulged	pioneer	extremely	concrete
courageous	suggestion	excursion	precisely

*Lesson 19*

modeled	hoarse	entitle	necessity
noticeable	calcimine	glycerine	obstacle
specify	anniversary	privilege	prejudice
fatigue	rhubarb	rhyme	rhythm
vaccination	summary	mention	conscience

*Lesson 20*

compulsory	Norwegian	sincerely	artificial
collision	oxygen	apology	hideous
reckoned	chord	quire	industrious
martyr	identical	counterfeit	injurious
immigrant	emigrant	frontier	chemical

*Lesson 21*

diphtheria	rheumatism	plateau	twelfth
ninth	scientific	agreeable	prophet
croquet	scenery	shoeing	skeleton
congealed	celery	eyelet	gaiety
turmoil	pewter	circuit	poultice

*Lesson 22*

canteen	faucet	peaceable	canvass
precipice	surplice	preference	piercing
armistice	prophecy	clothes	chandelier
mustache	parachute	chasm	parochial
shepherd	symptom	oblique	raspberry

*Lesson 23*

pneumonia	granary	sleighing	grizzly
municipal	eclipse	isthmus	callous
hyphen	applause	vanquish	physique
decipher	approximate	anecdote	amethyst
amateur	implicit	commodious	community

*Lesson 24*

charmed	visible	singeing	antique
chenille	moccasin	solicit	hypocrite
iodine	patience	billiards	smoulder
bowlder	governor	gorgeous	dungeon
uniform	gradually	reversible	semiannual

*Lesson 25*

obedience	remnant	sanitary	description
disappointment	disagreeable	separately	separation
businesslike	millinery	calamity	alcohol
anonymous	astonish	asphalt	chagrin
celestial	censor	caricature	compensate

## CHAPTER VII

### PROJECTS IN LETTER WRITING

SUNNYSIDE,  
July 15, 1852.

*My dear Kate:*

I thank you for your charming little letter. It is very well expressed and very nicely written, and, what pleases me most of all, it is written to me. You must have had a pleasant time at Compiègne with such an agreeable party. I recollect the place well, and the beautiful palace with the pretty boudoir which you all liked so much because there was a glass there in which you saw yourselves four times. I did not notice that glass and therefore was not so much struck with the boudoir.

I recollect Pierrefond also, and was all over the ruins and the surrounding forest, which put me in mind of what I had read about old castles and fairy tales. If I could only have seen you driving through the forest in your open carriage with four white horses, I should have thought you one of the enchanted princesses. You should take care how you venture out of your carriage in such a place to gather lilies of the valley and other wild flowers. Don't you know what happened once to a young lady (I think her name was Proserpine), who was carried off by a wicked king in sight of her mamma, as she was gathering flowers in the same way you were?

You say you would like to live at Compiègne always, — it is so pretty and you passed your time so pleasantly in the park, "sitting on the grass, making beautiful wreaths of buttercups and daisies." I think one might pass one's life very pleasantly and profitably in that manner. I recollect trying my hand at buttercups and daisies once, and finding it very agreeable, though I have got out of the way of it of late years, excepting that Dick, my horse, now and then cuts daisies with me when I am on his back; but that's to please himself, not me.

Tomorrow I am going to set out on a journey with a large party, including your cousins Julia, Fanny, and Irving Grinnell. We shall see no castles, but will voyage on great lakes and rivers and through wild forests. I wish you were going with us, but I suppose I must wish in vain; that must be for some future day. And now, my dear Kate, give my love to Susie and Julie, and my kind remembrances to Henriette [the nurse].

Your affectionate uncle,  
WASHINGTON IRVING

Perhaps you know the name of Washington Irving as the author of "Rip Van Winkle." Irving wrote the delightful letter given above to a favorite niece, Miss Catherine Irving, when she was at Paris.

In the letter notice

1. The place from which Irving wrote and the date on which he wrote come at the top, upper right hand corner (not too near the top of the paper). This part is called the **heading** of the letter. Observe carefully the position, the indention, and the punctuation.

2. A short distance below the heading, *at the margin*, comes the **greeting** or **salutation**; as,

My dear Kate:  
Dear John:

Dear Mrs. Smith:  
My dear Dr. Brown:

3. Notice that the main part of the letter, called the **body**, is arranged in paragraphs just as any other composition would be. Notice the indention at the beginning of each paragraph.

4. Notice that after the body is finished a farewell greeting or **courteous close** is added.

5. Last comes the **signature**.

The general form of the letter, then, is this:

\_\_\_\_\_ ,  
 \_\_\_\_\_ .

\_\_\_\_\_ :

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ ,  
 \_\_\_\_\_

### Exercise 145 — Skeleton Forms

Suppose that Tom, who lives in Syracuse, were writing to his friend George. Tom's address would include his street and house number, and so the form that he would use would have three lines in the heading, as follows:

#### MODEL

*725 Charleston Avenue,  
 Syracuse, New York,  
 January 17, 19—.*

*Dear George:*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*Your friend,  
 Tom*

Imagine that you are visiting at some distance from your home. Write a skeleton letter, following the model given above,

1. To your cousin
2. To your father
3. To your sister
4. To your best friend
5. To your uncle

### Exercise 146 — Envelopes

Write an envelope for each skeleton letter that you prepared for Exercise 145, following the model:

#### MODEL

<p><i>Mr. John T. Warner</i></p> <p><i>1410 Greeley Street</i></p> <p><i>Columbus, Ohio</i></p>	<div style="border: 1px solid black; width: 60px; height: 40px; margin: 0 auto;"></div>
-------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------

### Exercise 147 — Abbreviations

Abbreviations seem to be going out of style in letter writing, but some people still use them. If you should prefer to use abbreviations in the formal parts of your letter, you would write Tom's letter as follows:



## MODEL

725 Charleston Ave.,  
Syracuse, N. Y.,  
Jan. 17, 19—.

*Dear George:*

*I* \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*I* \_\_\_\_\_

\_\_\_\_\_

*Your friend,*  
*Tom*

Rewrite the skeleton letter that you wrote for Exercise 145, using abbreviations in the heading.

**Exercise 148****"DEAD LETTER OFFICE"**

Write a skeleton letter, using either abbreviations in the heading or no abbreviations, whichever your teacher chooses.

*Suggestions*

1. Imagining that you live at 242 Hill Street in Atlanta, Georgia, write to Mrs. Brown.
2. From 1010 First Street, San Jose, California, write to your friend Dr. Greene.
3. From Grand Beach, Michigan, write to your friend Henry.
4. From 330 Seventh Avenue in Houston, Texas, write to your mother.

When you have finished your skeleton letter, look it over with the greatest care. Then pass it up to the teacher's desk.

Your teacher is the Postmaster General. She looks over these letters for matters of form. If she finds the *slightest* error in form, she sends the letter to the Dead Letter Office — a special basket on her desk. Each of these letters must be reclaimed by the writer from the Postmaster General herself, and may be reclaimed only after the writer has *demonstrated* that he *can* write the form correctly.

### Exercise 149 — The Friendly Letter

VENICE, ITALY,  
August 13, 1882.

*Dear Gertie:*

When the little children in Venice want to take a bath, they just go down to the front steps of the house and jump off and swim about in the street. Yesterday I saw a nurse standing on the front steps, holding one end of a string, and the other end was tied to a little fellow who was swimming up the street. When he went too far, she pulled in the string and got her baby home again. Then I met another youngster, swimming in the street, whose mother had tied him to a post by the side of the door, so that when he tried to swim away to see another boy, who was tied to another post up the street, he couldn't, and they had to sing out to one another over the water.

Is not this a queer city? You are always in danger of running over some people and drowning them, for you go about in a boat instead of a carriage, and use an oar instead of a horse. But it is ever so pretty, and the people, especially the children, are very bright and gay and handsome. When you are sitting in your room at night, you hear some music under your window and look out, and there is a boat with a man with a fiddle, and a woman with a voice, and they are serenading you. To be sure, they want some money when they are done, for everybody begs here, but they do it very prettily and are full of fun.

There must be lots of pleasant things to do at Andover, and I think you must have had a beautiful summer there. Pretty soon, now, you will go back to Boston. Do go into my house when you get there and see if the doll and her baby are well and happy (but do not carry them off); and make the music box play a tune, and remember

Your affectionate uncle,  
PHILLIPS

This letter was written by Phillips Brooks, Bishop of Massachusetts, to his niece Gertie while he was traveling abroad. He tells her the interesting *human* things that he sees. He tells them in such an entertaining way that we see and enjoy them with him. That is the way to write a friendly letter. 1. There should be nothing stiff or formal about such a letter. It should give the impression of *talking* to your friend just as though he or she were present. 2. Before Brooks wrote the letter, he "saw" Venice with Gertie's eyes and he told her the things that he knew would interest *her*. We must all do that if we wish to write interesting letters. Irving does the same thing in the letter given at the beginning of this chapter.

Write to the pupil who sits across from you, telling about some interesting place that you have seen. Don't try to tell everything. Pick out one or two interesting things and go into detail about them. Remember, (1) write as if you were talking to your reader; (2) see the place through your friend's eyes and write what you know would interest him (or her).

### Exercise 150 — Proof Reading Your Letter

When you finish the letter, before you fold it and put it into its envelope, look it over carefully. Sometimes we do not write exactly what we expect to. Our pen lags behind our thoughts, and little mistakes unexpectedly creep in.

1. Look at the form of your letter, comparing it with the form of any of the letters in this chapter. Does it follow the models exactly? The form of a letter must be absolutely right in every respect.

2. Have you punctuated each part accurately?

3. Have you made any mistakes in sentence structure? (Reread Exercises 5 and 7.)

4. Has one of the "Demons" got you? (See Exercise 144.) Beware of them. They'll trip you if they can.

Fold your letter, enclose it in its envelope, and address the envelope. Then mail it at the class post office.

### Exercise 151 — Class Post Office

Appoint a postmaster and (if the class is large) one or two assistants. They collect the letters in their envelopes, arrange all alphabetically, and pass them to those to whom they are addressed, the pupils from A to K calling at one "window," etc.

Criticise the letter that you receive, as follows:

1. Is the letter interesting? Does it give the effect of *talking*? Does it talk to *you*?

2. Is the form absolutely correct?

3. Any Baby Blunders?

4. Any "Demons"?

Make your corrections as quickly as you can. Then return the letter to its envelope and hand it to the postmaster. Pupils will later receive their own letters by calling at the proper "window."

When you receive your original letter, consider your friend's criticisms very carefully. They will give you an opportunity of seeing yourself as others see you — a very great opportunity, indeed. If you disagree with any of

his<sup>1</sup> suggestions, you might ask your teacher to settle the matter, or perhaps she will let you discuss it with your critic.

Remember the three unpardonable sins of letter writing:

1. Mistakes in form
2. Sentence errors
3. Spelling demons

Any letter that shows any of the three should without doubt be consigned to the Dead Letter Office and be reclaimed only after a conference with the Postmaster General.

If you think you can improve your letter, rewrite it.

### Exercise 152 — Group Letters

Divide the class into groups of two.

Write to your group partner, telling him about a book that you have read recently and that you think is especially good. Don't attempt to tell *all* about the book — just a few details that will arouse his desire to read it. Of course the book should be worth recommending.

Have the letters go through the post office in the same way as you did in Exercise 151. Beware of the Dead Letter Office.

### Exercise 153 — Letter of Information

A friend of yours in the town in which you used to live is coming to see you. He has never been to your town. Write him what train would be best for him to take and

<sup>1</sup> Or *her*. The masculine pronoun in such expressions is used in the sense of either masculine or feminine.

add that if he will let you know the day of his arrival you will meet him at the station.

(a) Write the letter to your group partner and mail it in the usual way.

(b) Correct the letter that you receive, and write a reply to it, telling the time of your arrival.

### **Exercise 154 — Letter of Directions**

Suppose that your friend writes that he is coming on Tuesday. Now it so happens that no one in your family will be able to meet him at train time on Tuesday. Write him that you are sorry that no one can meet him, but give him explicit directions for reaching your house from the station.

### **Exercise 155 — A "Thank-you" Letter**

You had such a good time at your friend's house that it is a pleasure to write and tell him so. Such a letter must, of course, sound genuine. Don't "put on airs," but express yourself simply. The letter need not be long. Mail it in the usual way.

### **Exercise 156 — Letter of Invitation**

Invite your group partner to come to a party at your house. Use the friendly letter form.

Mail and correct the letter in the usual way.

### **Exercise 157 — Chain of Letters**

(a) Since you had such an enjoyable time at your friend's house (Exercises 153 to 155), you have decided to invite him to spend the week-end (Friday afternoon to Monday morning) at your house. Write him a cordial

invitation, which is simply a friendly letter asking him to come to see you. Mention some of the things that the two of you might do while he is with you. Try to make the invitation sound really attractive.

(b) You have received your friend's letter, and you would like very much to accept his invitation, but you have already accepted an invitation to a party on Saturday. Write a reply, telling your friend the facts and suggesting that you would be glad to come to his house any other week-end in the near future. Be careful how you word this suggestion. He does not *have* to invite you, you know.

(c) Your friend replies, very regretfully, that he invited you for this week-end because it is the last one that he will have free for some weeks, as he is to work as delivery boy hereafter all day Saturday.

Look out for the three unpardonable sins.

Mail each letter through the class post office.

Correct each letter in the usual way (see Exercise 151) and take every precaution to keep your letter from going to the Dead Letter Office.

### Exercise 158 — Invitation to "Hike"

Your uncle, a young man unusually fond of hiking, is now visiting you. He has offered to take a group of your friends on a hike next Saturday morning, and he leaves the choice of boys and girls to you. As part of the excursion he is planning a picnic lunch at a favorite spot.

Invite your group partner to be one of the party.

### Exercise 159 — The Business Letter Form

The letter form that we have been using is the one that is proper when we write to people whom we know well.



But all of us have to write an occasional letter to some one whom we do not know, perhaps some one whom we have never seen. They are business letters, or letters that are somewhat more formal than the friendly type.

This is the customary form of such a letter:

# MODEL

	I	{ 2308 Nineteenth Street, Houston, January 14, 19—.
2	{	Mr. Thomas D. Adams, 1425 Twelfth Street, Denver, Colorado.
3		Dear Sir:
4	{	In reply _____ _____ _____ _____
	5	Yours very truly,
		6 James Thompson

As is indicated in this form, there are six parts to a formal or business letter. Many years of use have made these six parts customary. They are:

1. The **heading**, which includes the writer's address and the date. In a business letter these items usually occupy two lines, whereas in a friendly letter they may take three. This difference is due to the fact that the business letter is usually written on the larger sheet of paper.
2. The **introduction**, or inside address, which includes the name and address of the one to whom the letter goes.
3. The **salutation**; for example, *Dear Sir*:
4. The **body** of the letter, the important part.
5. The **courteous close**; for example, *Yours truly*,
6. The **signature**.

Compare a friendly letter and a business letter as regards matters of form.

### Exercise 160 — Ten Points to Notice

In the model given in the last exercise notice these points:

1. The heading begins about *half-way* across the paper.
2. A line is skipped after the heading.
3. The introduction begins *at* the margin.
4. The second line of the introduction is indented (about one inch in a written copy).
5. The third line of the introduction is again indented the same distance.
6. The salutation begins directly under *Mr.*, at the margin.
7. The body begins directly under the second line of the introduction.
8. The second line of the body (and each succeeding line) begins at the margin.
9. The courteous close begins directly under the *beginning* of the heading.
10. The signature is indented sufficiently to let it end practically at the right-hand margin.

Following the model exactly, write the letters suggested below. Use paper about eight inches by eleven, and arrange the letter equally distant from top and bottom. For the heading of each use the name of an important city and the date on which you write. For the body in each allow three lines of dots and dashes.

1. mr. john t ross 50 syracuse avenue portland oregon dear sir
2. glenwood lumber company 827 n 8th street troy new york gentlemen
3. mrs h h judson 426 st james street rock island illinois dear madam
4. expert cleaners 220 s first street scranton pennsylvania gentlemen
5. baldwin & field 702 grand avenue memphis tennessee gentlemen

**Exercise 161 — Abbreviations Used****MODEL**

2308 Nineteenth St.,  
Houston, Tex., Jan. 14, 19—.

Mr. Thomas D. Adams,  
1425 Twelfth St.,  
Denver, Colo.

Dear Sir:

In reply \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Yours truly,

Compare this form with the one given in Exercise 159.

Rewrite the letters that you wrote for Exercise 160, using abbreviations as in this model.

**Exercise 162 — Letters**

Write the following letters, using your own address in the heading of each (unless your teacher otherwise directs) and using abbreviations or no abbreviations, as is indicated. Don't let a Baby Blunder catch you unawares. (See Exercises 5 and 7.)

**I**

messrs wilson & wells 297 market street san francisco california  
gentlemen I should like to change the order that I mailed you  
yesterday instead of 10 bolts no. 8 pink satin ribbon please  
send 15 bolts I hope that this change will cause no delay in the  
delivery of the goods yours truly (sign your own name)

## 2

miss a g walker 315 waverley court cincinnati ohio dear madam  
we have your letter of last tuesday asking us to send you our  
catalogue of millinery novelties under separate cover we are  
sending you the booklet at once at the same time we are taking  
the liberty of having our cincinnati salesman call upon you next  
week the line of goods that he carries is unusually attractive  
yours very truly (sign your own name).

## 3

marshall heating co 704 s main st troy n y gentlemen I should  
like a cold-air register installed in my house at the above address  
could you have a man call next monday to give me an estimate I  
shall be at home after 2 p m yours truly (sign your name).

**Exercise 163 — Subscribe for a Magazine**

An aunt of yours has given you the money for a year's  
subscription to a magazine that you would like to have.  
Write a letter to the publishers saying that you wish to  
subscribe for the magazine beginning with a certain issue  
and saying that you are enclosing a certain sum of money.  
Be very exact, for of course they do not know you.

Write the letter to your group partner and correct it in  
the usual way.

**Exercise 164 — Change of Address**

You moved last week. As you do not wish to miss the  
next number of your magazine, write to the publishers,  
telling them that you have moved from one address to  
the other. Why should you tell the old address as well as  
the new?

**Exercise 165 — Prize Letters**

Imagine that your magazine offers a prize of five dollars  
each month for the best letter written by a seventh-grade

boy or girl telling of *one* way in which boys or girls can show that they are good citizens. See which pupils in your class might be eligible for such a prize.

How about the three unpardonable sins? Would a letter that contains one have a chance? (See Exercise 151.)

### **Exercise 166 — Answering an Advertisement**

In your magazine you have seen something advertised that your parents are willing to have you send for. It might be a catalogue of bicycles or a booklet of some sort or a novelty that is advertised for sale for a very small price. Write your letter, have it approved by your group partner and by the Postmaster General. Then enclose it in a stamped and addressed envelope and mail it.

### **Exercise 167 — Answering a For Sale Ad**

You wish to buy a second-hand bicycle. You have seen one advertised in the For Sale columns of the daily paper. Your father says that you may write to ask the price and the condition of the bicycle. Try to ask exactly what you wish to know. (Perhaps a bicycle does not interest you so much as something else. By all means choose the article in which you are really interested.)

### **Exercise 168 — Invite the Eighth Grade**

According to present indications you will have an especially interesting program at the Story-tellers' Club next week. Write a letter to the eighth grade, inviting them to enjoy it with you. (See Exercise 13 ff.)

First of all, discuss the letter, so that the class may decide exactly what such a letter should say. Then let each pupil write his version. Have some of the letters put upon the board for comparison. Perhaps you will find

one that says exactly what you think should be said. Then by all means send that letter. Otherwise, let all the class work together to compose a letter. When it is written to your satisfaction, have one pupil copy it, enclose it in an envelope, address it, stamp it, and mail it.

The form that you use may be that of the friendly letter, but perhaps a more appropriate type will have the form of a business letter but be friendly in tone. Such letters are called semi-formal. The form, then, might be like this:

*Lincoln Junior High School,  
Omaha, November 7, 19—.*

*Room 207,  
Lincoln Junior High School,  
Omaha, Nebraska.*

*Dear Fellow-students:*

W \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*Sincerely yours,  
Room 103*

\_\_\_\_\_

*Secretary.*

If you wish, you may omit the introduction, beginning at once, *Dear Fellow-students*, and give the letter a still more friendly tone. Instead of choosing one pupil to be your secretary and write the letter for you, you may all sign the one letter. Which is the more convenient way?

### Exercise 169 — Request for a Game

Write again to the eighth grade, requesting a match game with their room team. Or, if you prefer, write to another seventh-grade room.

Stamp and send the best letter.

**Exercise 170 — Newspaper Letter**

Turn back to Exercise 9. If you "published" the "newspaper" suggested in that exercise, and if you have decided to ask the eighth-grade class to criticise your edition, write the letter that you would send to them.

**Exercise 171 — To Accompany a Booklet**

In the same way, when you present your booklet on "Our Favorite Games," send a letter with it. It should be semi-formal in type. (See Exercise 34.)

**Exercise 172 — To Accompany Your Guide Book**

If you worked out the project suggested in Exercise 37 and prepared a Guide Book of your community, write a letter to send when you present the booklet.

**Exercise 173 — Christmas Candy**

Your school is planning to be a "Good Fellow" to as many poor families in the neighborhood as possible. Pupils are to bring money or provisions or toys. A certain proportion of the money will be turned over to the seventh grade to buy candy to go into the baskets.

Write to a candy manufacturer, asking his best possible price on the quantity and kind that you will need. Or tell him the amount of money that you have to spend and the number of baskets you are planning to present, and ask him what kind of candy he would advise. The more exact you are in your details the more clearly he will understand the situation.

NOTE.—The projects outlined here are merely suggestions. In every school situations arise that call for letters. If any arise in your school, substitute them for those here suggested. Those that you yourselves suggest and work out are always to be preferred.



## CHAPTER VIII

### THE RIGHT WORD AND THE WRONG WORD

(This chapter is intended to be used for reference or for additional drill.)

#### Exercise 174 — Find the Noun

A. *Noun* in English is the same as name. The name of anything about you is a noun; as, *window*, *door*. Find such nouns below:

1. There are several desks in the room.
2. The erasers are at the blackboard.
3. Clean curtains hang at the windows.
4. The bookcase has two doors.
5. The case contains books and magazines.

B. The name of any person is also a noun. Find such nouns below:

1. The boy went with his sister to visit his aunt.
2. My brother has gone skating with his chum.
3. My cousin and your uncle are partners, my mother says.
4. Her guardian is a neighbor of your grandfather.
5. The best friend any girl has is her mother.

C. The name of any place is also a noun; as,

*A village or a town is not so large as a city.*

Write three sentences containing such nouns.

D. There are twenty-five nouns in the following sentences. See if you can name them correctly in fifteen seconds.

The boys and girls were ready to get into the sleigh. There was hardly a cloud in the sky and almost no wind blowing. Even the horses were eager to be off. The bells on their harness jingled a merry tune as they shook their heads and stamped their feet impatiently. The children pulled on their mittens, fastened their scarfs about their throats, and crowded into the seats, tucking the robes in securely. Then the driver called, "Are you ready?" and flicked the reins. The horses gave a mighty shake of their heads and with a snort were off down the road.

### Exercise 175 — Classes of Things

*Animal* is the name of a class to which many individuals belong; as, *horse, elephant*. Many common nouns are names of classes.

Name five nouns that are names of individuals belonging to each of the following classes:

- |           |             |               |               |
|-----------|-------------|---------------|---------------|
| 1. animal | 6. tool     | 11. fruit     | 16. metal     |
| 2. bird   | 7. clothing | 12. vegetable | 17. gem       |
| 3. insect | 8. food     | 13. meat      | 18. furniture |
| 4. fish   | 9. flower   | 14. reptile   | 19. wood      |
| 5. tree   | 10. ore     | 15. nut       | 20. vehicle   |

Define the nouns that your teacher assigns to you.

### Exercise 176 — Occupations

Name ten nouns that are names of people according to their occupation; as,

carpenter

stenographer

### Exercise 177 — Proper Nouns

All the nouns that you have studied so far are called common. The name of a particular person, place, or thing is called a proper noun; as,

*John* lives in *Birmingham*, an important city of the *South*.

Notice that proper nouns begin with capital letters.

A. Name the proper nouns in the following sentences:

1. New York is the largest city in the United States.
2. Christmas and New Year's Day are one week apart.
3. John has gone to live in Cleveland.
4. The University of California is at Berkeley.
5. There are several universities and colleges in New York.
6. From the Atlantic to the Pacific every state in the Union has its institutions of learning.
7. Have you read of the expedition of Lewis and Clarke to the Northwest?
8. Grant was a great general of the Civil War.
9. Pershing was the leader of the Americans in Europe during the World War.
10. Joan of Arc was a very brave girl of France.

B. Give a proper noun that corresponds to each of the following common nouns; for example, common noun — *day*, proper noun — *Sunday*.

- |              |               |
|--------------|---------------|
| 1. day       | 11. country   |
| 2. month     | 12. newspaper |
| 3. city      | 13. mayor     |
| 4. state     | 14. tribe     |
| 5. general   | 15. gulf      |
| 6. island    | 16. cape      |
| 7. river     | 17. street    |
| 8. mountain  | 18. boy       |
| 9. continent | 19. isthmus   |
| 10. man      | 20. peninsula |

C. Give a common noun that shows the class to which each of the following proper nouns belongs; as, proper noun — *Sierra Nevada*, common noun — *mountain*.

- |                   |                        |
|-------------------|------------------------|
| 1. Pershing       | 6. Mississippi         |
| 2. Chicago        | 7. Pennsylvania Avenue |
| 3. "Hans Brinker" | 8. Capitol             |
| 4. Tom Sawyer     | 9. Panama              |
| 5. Cuba           | 10. United States      |

D. Tell which of the following nouns are common and which are proper. Put the common nouns into one column and the proper into another. Use capitals where they belong.

boy	lincoln	bible
vermont	street	magazine
friend	christmas	english
st. louis	december	picture
bird	tuesday	paper
europe	earth	news
alps	book	james

### Exercise 178 — Game Twenty-five

#### “CATCH THE CAP”

Divide the class into two sides and appoint a score-keeper. The game is played with a bean bag. *A* on one side names a noun, either common or proper, the proper requiring a “Cap” (capital letter) and the common requiring no “Cap.” Then he calls upon some one on the opposite side, throwing him the bag. The pupil must catch the bag and give the correct answer before the score-keeper counts five. If the first pupil gives a common noun, the second must give a proper noun that names a particular one of the class named by the first pupil. For instance,

*A* says, “City,” calls upon *B*, and throws *B* the bag. *B* at once replies, “Baltimore — *cap.*” But if *A* says, “Pike’s Peak,” *B* should reply, “Mountain — *no cap.*”

Each correct answer raises the score of the respective side by *one*. The side that first gains 100 points wins the game.

### Exercise 179 — Peculiar Nouns

A. The nouns that we have been talking about are names of things that we can see or hear or taste or smell. Most common nouns are of that kind. But there are some

that name things that we cannot see or hear. We can only *think about* them. They usually name *qualities* or *conditions*; for example,

Every one should cultivate *punctuality*.

Find such nouns in the following sentences:

1. Cleanliness is next to godliness.
2. Every one should be known for his honesty and carefulness.
3. The judge showed wisdom and justice.
4. Perseverance is necessary to gain success.
5. His skill in football was the admiration of all the boys.
6. She takes great pleasure in her brother's promotion.
7. We believe in the equality of all.
8. The brightness and warmth of the sun were welcome after the severity of the winter.
9. Slavery has been abolished.
10. We love freedom and democracy.

B. Write five nouns, and after each write two other nouns that name qualities or conditions that might belong to each; for example,

glass — *clearness, thinness*  
 sun — *heat, brilliance*  
 orange — *acidity, sweetness*

C. What two qualities can you name that might belong to each of these nouns?

snow	rain	diamonds
lemons	deserts	sugar
rivers	valleys	mountains

### Exercise 180 — Number in Nouns

How many are we speaking of when we use the words in the first column below? In the second column?

boy	boys
book	books
church	churches
fox	foxes

The words in the first column are in the **singular number**; those in the second column are in the **plural number**. How many, therefore, do we speak of when we use the *singular* number? When we use the *plural* number?

In one column write the singular nouns in the list below. In another column write those in the plural number. Head your lists *Singular* and *Plural*.

leaf	cities	boxes
man	school	children
hats	streets	chairs
boys	mice	wife
book	men	woman
rooms	apples	coat

### Exercise 181 — Plurals in -s and -es

The most common way to form the plural number of nouns is to add -s or -es to the singular form:

Nouns that add -s		Nouns that add -es	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
boy	boys	fox	foxes
chair	chairs	witch	witches
		dress	dresses
		dish	dishes

1. Most nouns form the plural by adding -s. Write ten such nouns.

2. Nouns ending in *x*, *ch*, *sh*, or *ss* add -es. Write ten such nouns.

### Exercise 182 — Plurals in -ies

Look carefully at these two lists:

<i>Singular</i>	<i>Plural</i>
lady	ladies
baby	babies
city	cities
cherry	cherries

*Singular*

boy  
valley  
journey

*Plural*

boys  
valleys  
journeys

1. Notice that in List 1 each singular form ends in *y* preceded by a consonant. (Are you sure that you know what a consonant is?) How do such words form the plural number?

2. Notice that in List 2 each singular form ends in *y* preceded by a vowel. (Can you name the vowels?) How do such nouns make their plural forms?

**Nouns ending in *y* preceded by a consonant change *y* to *i* and add *-es*.**

Write five nouns that might be added to each of the lists above.

### Exercise 183 — Nouns ending in *-f*

Eleven nouns ending in *-f* and three ending in *-fe* change *f* or *fe* to *ves* to form the plural. They are:

beef, calf, elf, half, leaf, loaf, self, shelf, sheaf, thief, wolf, knife, life, wife.

The plurals of all other nouns ending in *-f* or *-fe* are formed by adding *-s*.

Form the plurals of the following words. In one column write those that form the plural by adding *s* in regular fashion, and in the other column write those that are irregular (that is, change *f* or *fe* to *ves*).

fife

sheaf

handkerchief

half

thief

giraffe

chief

life

lawyer's brief

Use in sentences the plurals of five nouns ending in *-f* or *-fe*.



**Exercise 184 — Plurals in -o**

Nouns ending in *-o* preceded by a vowel usually add *-s* only; as,

cameo

cameos

Nouns ending in *-o* preceded by a consonant usually add *-es*; as,

negro

negroes

Musical terms ending in *-o* add *-s*; as,

banjo

banjos

Write three nouns to illustrate each of the three kinds of nouns ending in *-o*.

**Exercise 185 — Irregular Plurals**

A. These nouns form their plural by a change within the word itself:

*Singular**Plural*

child

children

brother

brethren (of a society)

man

men

woman

women

ox

oxen

foot

feet

goose

geese

tooth

teeth

mouse

mice

louse

lice

B. Proper nouns form their plurals by adding *-s* or *-es*, whichever is needed for pronunciation; as,

There are two *Marys* in the class.

This is where the *Joneses* live.

Have you invited the *Adamses*?

Proper nouns preceded by a title form the plural thus:

<i>Singular</i>	<i>Plural</i>
Mr. Smith	the Messrs. Smith
Miss Smith	the Misses Smith

C. Some nouns have the same form for both singular and plural; as,

deer, sheep, trout

D. Some nouns are always plural, and take a plural verb. Such are:

scissors, tongs, mumps, trousers, goods, ashes, thanks

E. Some are plural in form, but singular in meaning, and take a singular verb. Such are:

news, measles

Use these nouns in sentences:

scissors	trousers
news	mumps
pincers	athletics
ashes	measles

### Exercise 186 — Write Plurals

Write the plurals of these nouns. Use two columns. Head one *Regular* (meaning that the words that you put into this column form the plural by adding -s). Head the other *Irregular*.

donkey	alley	deer	lily
broncho	half	roof	echo
shears	journey	oats	clothes
city	ally	fly	turkey
joy	lasso	tray	watch
money	motto	alto	buffalo

hero	soprano	zero	solo
mulatto	charity	puppy	canto
buoy	chimney	mumps	cargo
inch	pass	ratio	Miss Brown
sky	sheep	trout	chief

### Exercise 187 — Game Twenty-six

#### "SPEED TEST IN PLURALS"

The chairman has a list of fifty or a hundred nouns, some of which form their plural regularly (that is, by the addition of -s) and others of which show some irregularity in the plural ending (consider the -es ending an irregularity).

Pupils go to the board a row at a time. Each pupil writes *Regular* and *Irregular* to head two columns. The chairman gives the singular form of a noun, and at once each pupil writes the plural form in the proper column. No erasures are permitted, unless the chairman tells a pupil that he has made a mistake. In that case, the pupil erases the word and leaves a blank. Five seconds are allowed for each word. Each row is given five words. The scorekeeper deducts *one* for each mistake (including the failure to keep within the time limit) and *five* for any disorder, either at the board or at the seats.

### Exercise 188 — Plurals of Compound Nouns

Compound nouns usually form the plural by adding -s to the principal part of the compound; as,

fathers-in-law

There are some compound words that pluralize both parts; as,

<i>Singular</i>	<i>Plural</i>
man-servant	men-servants
woman servant	women servants
Knight Templar	Knights Templars

Words like *handful* add the sign of the plural at the end; as, *handfuls*. The idea is *one* hand filled several times.

Use the plurals of these words in sentences:

sister-in-law  
man-of-war  
man-servant  
spoonful  
commander-in-chief

In each word put a ring around the sign of the plural; as,

wom③n servant⑤

### Exercise 189 — A Test

Tell whether the following words are in the singular or the plural. Divide your paper into two columns. Into one put the nouns that are singular; into the other put those that are plural. If any of the words may be both, write them in both the singular and the plural column.

children	spoonfuls	scissors
keys	measles	hero
feet	trout	thieves
deer	geese	elf
calf	oats	trousers

You might make a game of this exercise and play it by rows.

### Exercise 190 — Game Twenty-seven

#### “GIVE THE SIGN”

The class stands as for a spelling match. The chairman has prepared a list of singular nouns. He gives a word. The first pupil must at once give the *sign* of the plural; that is, that letter or those letters that show *how* the plural of the word is formed. He should not spell the word. For

example, if the chairman says, "Wife," the pupil should say, "V-e-s." If the chairman gives a compound noun, the pupil should say that part of the word that is pluralized. For example, if the chairman says, "Court-martial," the pupil should say, "Courts."

### Exercise 191 — Collective Nouns

The *flock* of geese was flying southward.

That is a valuable *grove* of trees.

The *mob* is finally dispersing.

There is a special kind of noun that denotes a group or collection of persons or objects. Such are called collective nouns. They are usually singular, although many individuals may be included in the group; as, a flock, a grove, a mob.

What objects or persons may be included in each of the following groups?

committee	jury	crowd	shoal
regiment	board	fleet	school
assembly	cluster	pack	army
congregation	drove	staff	bunch
trades union	family	crew	train
orchestra	tribe	squad	troop

### Exercise 192 — Possessive of Nouns

This is John's room.

This is our boy's room.

Has he joined the Men's Club?

In these sentences we see the regular way of writing the possessive form of nouns; that is, we add an apostrophe and s. There is nothing hard or mysterious about it. If you wish to write the possessive form of a noun, first write that noun *in full* and then add 's. Thus, if you wish to write the possessive form of *Charles* to show that he

possesses a book, simply follow the rule; that is, write *Charles* in full — *Charles* — and then add 's as the sign of the possessive — *Charles's*.

**To form the possessive of nouns add 's.**

A. Write the possessive form of these nouns:

woman	Mary	Miss Smith
fox	baby	Dr. Brown
man	wolf	Englishman
goose	Indian	America
James	pony	Italian

B. Write sentences using the possessive form of the five nouns that your teacher assigns you from the list above.

### Exercise 193 — Subject Form and Possessive Form

Write ten sentences, using each of the following nouns in two ways:

- (a) As subject of the sentence
- (b) To show possession or ownership

MODEL

FOX

1. *Subject* — The fox has a bushy tail.
2. *Possession* — The fox(s) tail is bushy.

horse	thief	ox
pony	king	

### Exercise 194 — Follow the Rule

This time write twenty sentences, a group of four for each of these five nouns:

man      woman      child      mouse      goose

The four sentences should show the correct form of the word in these uses:

1. Subject noun, singular
2. Subject noun, plural
3. Possessive form, singular
4. Possessive form, plural

### MODEL

#### Ox

1. *Subj. sing.* — The ox wears a heavy yoke.
2. *Subj. plu.* — The oxen wear a heavy yoke.
3. *Poss. sing.* — The ox(s) yoke is heavy.
4. *Poss. plu.* — The oxen(s) yoke is heavy.

### Exercise 195 — Possessive of Compounds

Notice the way in which these words form the possessive:

#### A. Compound nouns.

his son-in-law's house  
the commander-in-chief's orders

That is, the compound is regarded as *one* word. Similarly, such groups of words as *her brother Harold* form the possessive as if they were single words; as,

her brother Harold's room

#### B. Joint ownership.

Jones & Company's new store  
Mason & Hamlin's pianos  
Mary and Ellen's room (one room for the two girls)

That is, if two names taken together are regarded as *jointly* possessing something, we regard them as *one* word when we wish to form the possessive.



## C. Separate ownership.

Mary's and Ellen's rooms (each has a room)

Mary's or Ellen's room (each has a room)

Smith's and Brown's stores (each has a store)

That is, if *separate* persons possess things *separately*, it is sensible to add the sign of possession to *each*.

D. Write sentences to illustrate the possessive form of the following expressions:

Washington and Lincoln (separately); father-in-law; Delaware Hardware Company; Queen Wilhelmina; the King of England; T. M. Brown & Son (jointly); the Father of his Country; Longfellow and Whittier (separately); my cousin John; George or Harry (separately).

## Exercise 196 — Add the Sign

Add the sign of the possessive wherever it is needed in the following sentences:

1. This is John book.
2. This is my brother John book.
3. Mary salary has been raised.
4. The florist window is beautiful today.
5. The day work is finished.
6. I have read some of both Longfellow and Whittier poems.
7. Do you enjoy Longfellow poems more than Whittier?
8. Wilson & Son new store will open tomorrow.
9. The Woman Club meets next Tuesday.
10. Burrough and King (jointly) new stores are the best in this part of the country.
11. Burrough and King (separately) new stores are the best in this part of the country.
12. The inspector visit was short.
13. A week absence sometimes puts a child far behind in his work.
14. The heralds announced the king decree.
15. In this morning mail I received an invitation to your cousin Mary party.
16. Did you buy your hat at the Misses Brown new shop?

17. There was such a high wind today that almost everybody umbrella blew inside out.

18. The boys ran after their hats as fast as they could, but the wind speed exceeded theirs.

19. Have you ever earned a week wages?

20. The cat claws scratched Bess face.

### Exercise 197 — Possessives for Phrases

Instead of the *of* phrases that are italicized in the following sentences, use a possessive form:

1. The games *of little children* are full of action.
2. The claws *of the cat* are sharp.
3. Hats and coats *of men* are checked in the outer hall.
4. The hair ribbon *of the child* was untied.
5. The shoe-button eyes *of the doll* stared unblinkingly.
6. The scheme *of the hungry fox* did not work.
7. The mane *of the new pony* was long and silky.
8. The garden *of our neighbor* was planned by an artist.
9. The new store *of Kennedy & Kiefer* opens today.
10. The speech *of Governor Ross* at the dinner last night was a great success.

### Exercise 198 — Exception to the Rule

Try to say boys's.

It is not very pleasant to hear, is it? We do not like to hear so much hissing sound. For this reason, when we have plural nouns that end in *s* we make an exception to the rule for forming possessives. Instead of adding an apostrophe and *s* (*'s*), we **add only an apostrophe** (*'*). That is, if I am to write the plural possessive of *boy*, I must first write the plural of *boy* — **b-o-y-s** — and then I must **add** the sign of the possessive. Now since *boys* ends in *s* in the plural, I **add only an apostrophe** (*'*) — **boys'**.

*Plural*

cats

wolves

girls

*Plural Possessive*

cats'

wolves'

girls'

Here are twenty nouns. In one column write the plural form of each, and in the second column write the possessive plural form of each.

Don't let yourself be caught. Write the plural form in full. Then look at it and **think!** Then add the proper sign to show possession.

man	wife	ally	pony
hero	rabbit	baby	parrot
lady	donkey	wolf	buffalo
ox	horse	bird	husband
woman	girl	chief	child

### Exercise 199 — Four Sentence Groups

Your teacher will assign five of the following nouns to you. Write four sentences to illustrate these four uses of each noun (twenty sentences in all):

1. Singular form
2. Singular possessive
3. Plural form
4. Plural possessive

fox	company	wolf
poet	Mr. Smith	Englishman
gentleman	man	Norman
pony	mouse	child
monkey	hero	ox

### Exercise 200 — Game Six Repeated

#### "SPEED TEST IN ENDINGS"

The class goes to the board a row at a time, and each pupil heads three columns thus:

PLURAL

POSS. SING.

POSS. PLU.

The leader gives a noun and the form that he wishes the row to indicate. All that the pupil writes is *enough of the*

*ending* to show that he understands the form. Thus, if the leader gave the forms in the first column, the pupil would write what is shown on the right.

LEADER	PUPIL		
	PLU.	POSS. SING.	POSS. PLU.
man — poss. sing.		's	
man — poss. plu.			's
pony — plu.	ies		
pony — plu. poss.			ies'

Five seconds are allowed for each form. Each row is usually given five forms. *One* is deducted for each mistake and *five* for any disorder. No erasures are permitted.

### Exercise 201 — Subject and Object Pronouns

Reddy the fox was almost ill from the effects of the stings which old Mrs. Hornet and *her* family had given *him* when *he* knocked in the side of *their* house.

In this sentence, which word is used instead of repeating *Mrs. Hornet*? Which words are used instead of *Reddy the fox*? For what is *their* used?

Such words are called pronouns. The word *pronoun* means *in place of a noun*. The following words are called personal pronouns: **I, me, we, us, you, he, she, it, they, them.** They usually stand for the names of persons. For example, when we say "I called *him*," *him* usually stands for some boy's or man's name.

A. Name the pronouns in the following sentences.

B. Tell whether each is a subject pronoun or an object pronoun.

- |                  |                    |
|------------------|--------------------|
| 1. I called him. | 4. They bought it. |
| 2. We met her.   | 5. He has a knife. |
| 3. She saw us.   | 6. It cut him.     |

- |                      |                         |
|----------------------|-------------------------|
| 7. He told me.       | 12. He ate them.        |
| 8. She invited us.   | 13. You paid the price. |
| 9. They printed it.  | 14. I read the story.   |
| 10. She sold apples. | 15. It interested me.   |
| 11. We bought them.  |                         |

### Exercise 202 — Lists of Pronouns

A. Make a list of those pronouns in Exercise 201 that were used as subjects only.

B. Make a list of those pronouns in Exercise 201 that were used as objects only.

C. Make a list of those pronouns in Exercise 201 that were used as both subjects and objects.

D. Use the following pronouns correctly in sentences, telling in each case whether the pronoun should be used as subject or as object. Be careful!

us                  them                  he                  we                  it

### Exercise 203 — *These, Those, Them*

*These* and *those* may be used as adjectives; *them* may not. It may be used only as a pronoun.

Supply *those* or *them* in each of the following sentences. Give a reason for your choice in each case.

1. I saw — girls pass a minute ago.
2. Who are — boys?
3. Do you know —?
4. Can you do — problems?
5. Show — to me.
6. I forgot to bring — books.
7. Bring — tomorrow.
8. I recommended — books because I had read —.
9. Where are — children?
10. Please call —.

**Exercise 204 — Object of a Preposition**

Sometimes the object of a preposition is a pronoun. Which of the lists that you prepared for Exercise 202 would you use for the objects of prepositions?

What is wrong about these sentences?

*Wrong:* He *invited* John and *I*.

*Wrong:* He bought it *for* John and *I*.

Is *I* one of the pronouns that may be used as objects?

Insert *I* or *me*, *he* or *him*, *she* or *her*, in each of the following sentences, giving a reason for your choice:

1. She sent for Mary and —.
2. They bought it for James and —.
3. John played tennis against Henry and —.
4. Mother divided the candy between — and —.
5. Our new neighbor explained pruning to Helen and —.
6. My aunt always gives a book to Ellen or —.
7. Sarah sat between Anna and —.
8. Mother sent for John or —.
9. That man spoke to George and —.
10. Is the letter for you or —?
11. I telephoned both you and —.
12. Will you go rowing with — and —?
13. — and — are in the same class.
14. When did you telephone — and —?
15. Did I borrow this pencil from John or —?

**Exercise 205 — Game Twenty-eight****“PARTNERS”**

This game is a variation of “Check!” (See Game Eight, Exercise 28.) The chairman in this case prepares a list of “partners” like those listed below. He reads one set of partners and throws the bean bag to the first pupil in

the row. The pupil is to catch the bag, use the "partners" in a sentence, tell whether the "partners" are subjects or objects, and throw the bag to the catcher before the checker counts ten. For instance, if the chairman gives *John and me*, the one addressed should say, "They invited John and me — *object partners*."

These are suggestions for the chairman's list:

Grace and I	he and I	they and I
Grace and me	George and him	the Smiths and I
she and I	him and me	the Smiths and us
Mother and he	James and me	they and the Smiths
Mother and me	James and I	them and us
Mother and him	George and him	the Browns and me
Mother and us	George and he	you and us

### Exercise 206 — The Peculiar Verb *Be*

One can usually tell a verb by the fact that it shows action. Most verbs are of that kind. There are some verbs, however, that do not show action. The most important of these is the verb *be*. It is a verb that is used so much in speaking and writing that we must learn to use it correctly. It differs from most other verbs in that (1) it does *not* show action; (2) it has more forms than other verbs; and (3) although it is not complete in itself, it *never* takes an object. A peculiar verb, indeed!

The forms of the verb *be* are many. As the subject changes, the form of the verb changes; for example, we say, I *am*, you *are*, he *is*, they *are*, he *was*, we *were*.

Write five sentences showing the correct use of these different forms of *be*:

am      is      was      are      were



## Exercise 207 — Predicate Nouns

Tigers *eat* animals.

Tigers *are* animals.

*Test 1* — Notice that in the first sentence the verb *eat* shows action. Its subject is *tigers* and its object (the word that receives the action) is *animals*.

*Test 2* — In the second sentence the verb *are* shows *no* action. Now, if there is *no* action expressed, there can be *no* object of the verb. Remember that about any form of the verb *be* (*am, is, are, was, were*); since it expresses no action, it cannot possibly be followed by an object, since an object is always the receiver of the action. Yet the verb *be* must be completed if the sentence is to have any meaning. Notice that in the second sentence above the word *animals* completes the meaning of the verb *are*. Besides that — and this is the second big fact to remember about the verb *be* — the noun *animals*, which completes the meaning of the verb also **means the same as the subject**.

Understand this clearly: (1) In the second sentence the noun *animals* completes the verb, but is *not* the object of the verb. (2) Instead of the verb *are* we might almost as well substitute an equality sign to read *Tigers = animals*. Really, all that the verb *are* does is to join the two nouns, to show that one means about the same as the other. For this reason some teachers call *be* (*am, is, are, was, were*) merely a *linking* verb. (3) We must give the noun *animals* a name, as it is used in the second sentence above, to distinguish that use from the one in the first sentence. We call it a **predicate noun** — a noun that stands in the predicate, completing the meaning of the verb and at the same time meaning the *same* as the subject.

**A predicate noun completes the verb and means the same as the subject.**

In the following sentences point out (1) the object nouns and (2) the predicate nouns. Follow the model in your recitation.

### MODEL

1. John *called* my brother.
2. John *is* my brother.

Sentence 1 — *Called* is the verb. It expresses action. The noun *brother* **receives the action** of the verb *called* and is **different** from the subject noun *John*. Therefore *brother* is the **object** of the verb *called*.

Sentence 2 — *Is* is the verb. It shows no action. Therefore it **cannot** have an object. The noun *brother* completes *is* and means the **same** as the subject noun *John*; therefore it is a **predicate noun**.

1. Little Mary broke her new doll.
2. The doll's name is Jennie.
3. George is captain of our team.
4. Henry was captain of our last team.
5. We elected a new captain in the fall.
6. Lincoln was a fearless man.
7. Lincoln made both friends and enemies.
8. Those boys are sailors.
9. Those boys wear sailor suits.
10. His father is a machinist.
11. John is my cousin.
12. John tagged my cousin.
13. Miss Smith is our teacher.
14. Miss Smith called our teacher out of the room.
15. She is a good cook.
16. She hired a good cook.
17. John engaged a good gardener.
18. John was a good gardener.
19. We are pupils in the seventh grade.
20. We use many books in this grade.

**Exercise 208 — A Test**

Write five groups of two sentences each. In the first sentence of each group use an object noun, and in the second sentence of each group use a predicate noun. See the model in Exercise 207.

**Exercise 209 — Predicate Adjectives**

Sometimes after the verb *be* (*is, are, was, were, am*) we may have a descriptive word; as in,

The day was *sunny*.

Notice carefully that this sentence is equivalent to *The sunny day*. *Sunny* must therefore be an *adjective*. Because it stands in the predicate after the verb, we call it a **predicate adjective**.

Two tests for a predicate adjective:

*Test 1* — *Sunny* stands in the predicate, completing the verb *was*.

*Test 2* — *Sunny* modifies (or describes) the subject *day*.

A. Point out the predicate adjectives in the following sentences. Follow the model in your recitation.

MODEL

The day is sunny.

*Sunny* completes the verb *is* and modifies the subject noun *day*; therefore it is a predicate adjective.

1. The birds are gay.
2. Lincoln was courageous.
3. Her mother is ill.
4. Cats and dogs are often playful.
5. The war was long and terrible.
6. The soldiers were brave and fearless.
7. Poison gas is deadly.

8. The boats were old and heavy.
9. The guns are black and shiny.
10. The gunners were alert.

B. Write five sentences illustrating predicate adjectives.

### Exercise 210 — Adjectives and Adverbs

In reciting on the following sentences, tell whether the words in *italic* are adjectives or adverbs.

#### MODEL

The men were *strong* and worked *steadily*.

WORD	WHAT IT DOES	THEREFORE IT IS
<i>strong</i>	completes <i>were</i> and describes subject noun <i>men</i>	pred. adj.
<i>steadily</i>	modifies verb <i>worked</i> , telling <i>how</i>	adverb

1. The roast was *brown* and fragrant.
2. The roast browned *nicely*.
3. The horse ran *swiftly*.
4. The woman sang *sweetly*; her voice is *beautiful*.
5. The dog howled *incessantly*. His howl was most *unpleasant*.
6. Mary was very *helpful*. She worked with us *steadily*.
7. The man stood *quietly* beside us and was *silent*.
8. He was *ill* for several weeks and suffered *greatly*.
9. He *gradually* recovered and was *strong* again.
10. The child slept *soundly* and was *well* again in the morning.

### Exercise 211 — A Review

Explain how the italicized words are used in the following selection. Follow the model given in Exercise 210.<sup>1</sup>

Many hundred years ago Aben Habuz was a Moorish *king* of Granada. In his youth he was a great *conqueror*, but now he was *old*. He desired only *quiet* and peace. However, he had many enemies. They were the young *sons* of *kings* in the sur-

<sup>1</sup> Also see Exercises 54 and 207.

rounding territories. They were *vigorous* and *crafty*. *In vain* the king built *watch-towers* on the mountains and stationed *guards* at every *pass*. The soldiers made *fires* by *night* and *smoke* by day on the approach of an *enemy*. Nevertheless the *foes* were *alert*. They baffled every *precaution*. They broke *unexpectedly out* of some unthought-of *cave* and ravaged his *lands* beneath his *very nose*. Then they made *off* with prisoners and *booty* to the *mountains*.

About this time a *stranger* arrived at court. He was an ancient *Arabian physician*. His beard was *long* and *white*. He was *very old*, but he had traveled the whole way from *Egypt on foot*. The old man was the *guest* of the king, who entertained him *honorably*. The astrologer chose a *cave* in the mountain for his abode. The old man built a marvelous *talisman* for the king. It was a bronze *figure* of a *Moorish horseman*. It stood upon a *pivot*, with a *shield* in one hand and with a *lance* in the other. The face of this horseman turned toward the *city* in times of peace. But if any foe approached, the figure turned in *that* direction and *leveled* its *lance* for action.

### Exercise 212 — Antecedents of Pronouns

A pronoun (see Exercise 201) is a word that is used for a noun (sometimes for another pronoun). The word for which the pronoun stands is called its antecedent. The word *antecedent* means *going in front of*. Usually the antecedent of a pronoun actually stands in front of the pronoun in the order of the sentence.

A. Point out the pronouns in the following sentences.

B. Name the antecedent of each pronoun (if it is expressed).

1. I hurt my finger.
2. Every person has his own faults.
3. The children have finished their game.
4. The dog wagged his stump of a tail to express his welcome.
5. John stretched out his hand and caught the girl as she was falling.

6. A man shows his character by his actions.
7. My sisters employ Mrs. Brown to do their sewing for them.
8. My brother and his friends have returned from their trip.
9. George, you and I must do our part.
10. John, you must do your part too.
11. The firm will bear its part of the expenses.
12. The old man then turned to the boys and told them his story.
13. Each girl does her share of the housework.
14. John and Harry are not willing to apologize for their rudeness.
15. Henry, you and I must do that work, and we might as well begin at once.

### Exercise 213 — Agreement

It stands to reason that if the antecedent of a pronoun is in the singular number only a singular pronoun may be used to refer to it.

Sometimes one of the following words is found in the antecedent. Such words require especial watching.

each, every, one, everything, everybody, any one, anybody, anything, no one, nobody, nothing, somebody, some one, something, either, neither.

Sometimes these words are used as pronouns (called **indefinite** pronouns) and sometimes as adjectives; as,

Pronoun: *Each* of the boys has *his* book.

Adjective: *Each* boy has *his* book.

But that makes little difference. The point to remember about them is that they are singular, and the pronoun that refers to them *must* be *singular* also. Notice, too, that unless the gender of the antecedent is indicated, the masculine is used.

In the following sentences supply the correct form of the pronoun that is required:

1. Each girl takes — turn in washing dishes.
2. Every one has — own way to make.
3. Each team did — best to win.
4. Each of the boys shouldered — way through the crowd.
5. Nobody is without — faults.
6. Each must answer for — own actions.
7. Neither of the girls saved — money.
8. Neither committee has — report ready.
9. Each member of the club has an opportunity to give — opinion.
10. Each club has — own committees.

### Exercise 214 — Troublesome Words

*There, their, they're, its, it's, your, you're, whose, who's*

Of course pupils **know** better. They simply don't stop to think. Why should these little words be troublesome? Don't you know the difference between those that are sounded alike?

A. Tell the difference in meaning and use between the words above that are sounded alike.

B. Supply the correct form wherever you find the incorrect one used in the following sentences. Don't let the demons trip you.

1. It's a long time to wait until Christmas puts in its appearance again.
2. I think its too early to make presents.
3. There are their books again. They're growing more careless every day.
4. They gave me there promise that there books would never lie there again.
5. Their coming on the 6:15 train.
6. Their orders are to meet there train in a body, for their in a hurry to see every one at once.



7. I'm afraid it's too late now to change the hour of the meeting, for its been announced in the papers.

8. They're coming in the Smiths' automobile, which is tow-ing theres.

9. Their sure to be here in a few minutes.

10. Your sure that there to be there?

11. Its certain that its to be an interesting meeting.

12. It's a good thing that your to be there.

13. Its the first day of spring, and its a really springlike day.

14. Its the first time their team ever beat ours.

15. It's the last time they're going to beat us too.

### C. *Whose* and *who's*.

*Who's* = *who is* = a contraction

*Whose* = possessive

Use the correct form in each of the following sentences, explaining why it is correct:

1. ——— standing there?

2. ——— cap have you?

3. ——— voice do I hear?

4. ——— calling me?

5. ——— at the telephone?

6. ——— to drive me to town?

7. ——— invitation is this and ——— party is it for?

8. ——— books are these? Do they belong to the boy ——— coming in?

9. ——— coming to dinner this evening?

10. ——— brother is it ——— coming?

### Exercise 215 — Predicate Pronouns

Remember that the verb *is* (*am*, *was*, *were*, *are*) shows *no* action and therefore takes no object. The object of a verb is the word that receives the action of the verb. If the verb shows no action, it can take no object. *Is* is such a verb.

Rewrite the following sentences, using in each the correct

one of the two italicized pronouns. In each case give a reason for your choice.

1. Who's there? It is *I* — *me*.
2. Who called me? It was *I* — *me*.
3. Is this Mrs. Brown? I am *she* — *her*.
4. I was told to see Mr. Jones. Are you *he* — *him*?
5. Do you know Mr. Warren? Is that *him* — *he* over there?
6. Which man is the manager? Is that *him* — *he*?
7. It is *he* — *him* himself.
8. It was *I* — *me* who put the book there.
9. Are you sure it was *him* — *he* who left the package?
10. Mrs. Smith, it was *me* — *I* who broke the window.

### Exercise 216 — Review of Pronouns

A. Supply *I* or *me* in each of the following sentences, explaining why you are using each pronoun:

1. Are you sure it was —?
2. Just between you and —, I don't expect to be elected.
3. It is a question between you and —.
4. Did you invite my sister and —?
5. You thought it was —, didn't you?
6. John and — are going camping next month.
7. It was bought for Jim and —.
8. Was it you who called yesterday? Yes, it was —.
9. My brother and — have a garden.
10. It isn't — whom they elected.
11. The driver left Mary and — at the station.
12. Who cleaned the erasers? It was Henry and —.
13. She brought the flowers to Helen and —.
14. Miss Jones called Mary and —.
15. It was Helen and — whom you saw.

B. From memory arrange all the pronouns that you have studied into these four lists:

1. Subject pronouns
2. Predicate pronouns

3. Pronouns used as objects of verbs
4. Pronouns used as objects of prepositions

Are there any pronouns that belong in more than one of the lists?

Are there any pronouns that belong in all the lists?

C. Point out all the pronouns in the following sentences. Tell how each is used.

- |                          |                                  |
|--------------------------|----------------------------------|
| 1. I went with him.      | 9. It is you.                    |
| 2. He met me on time.    | 10. I think it was she.          |
| 3. I called to them.     | 11. He came to me.               |
| 4. He called us.         | 12. He came with us.             |
| 5. He pointed to us.     | 13. I whistled to it (the bird). |
| 6. He bought it for you. | 14. She caught me.               |
| 7. I saw you.            | 15. He tagged her.               |
| 8. You went with them.   | 16. You didn't tag him.          |

### Exercise 217 — Nouns or Verbs?

A. Which of the italicized words in the sentences below are verbs and which are nouns?

1. Cold winds *blow* steadily all winter.
2. The *blow* came down swiftly.
3. The *howls* of the wolves filled the air.
4. The dog *howls* all night.
5. Please *air* the room thoroughly.
6. The *air* is balmy.
7. Airplanes *fly* over the city.
8. Swat that *fly*!

B. Write sentences, using each of these words (1) as a noun and (2) as a verb:

jump	question	sleep
step	swing	name
iron	crowd	drink
watch	ship	strike
last	shout	finish

Can you name others that might be used in the same way?

**Exercise 218 — Adjective and Verb**

Write sentences, using each of the following words (1) as an adjective and (2) as a verb:

welcome	clean	wet
open	cool	last
warm	hand	iron

Can you name others that might be used in the same way?

**Exercise 219 — Agreement of Noun and Verb**

<i>Plural</i>	<i>Singular</i>
Bells ring.	A bell rings.
Dogs howl.	A dog howls.

A. What change takes place in the verb when the subject changes from the plural to the singular number?

B. Read these sentences carefully, noting that the same change takes place in the verb when the subject is changed from plural to singular:

<i>Plural</i>	<i>Singular</i>
Boys rake the leaves.	A boy rakes the leaves.
Wolves howl.	A wolf howls.
Horses neigh.	A horse neighs.
Babies cry.	A baby cries.
They do their housework.	She does her housework.

C. Does the verb *have* show the same change in these sentences?

<i>Plural</i>	<i>Singular</i>
Those boys have kites	That boy has a kite.
These girls have new dresses.	This girl has a new dress.
They have their books.	He has his book.

D. Notice what happens to the form *are* (one form of the verb *be*):

*Plural*  
The boys are here.  
They are playing.

*Singular*  
The boy is here.  
He is playing.

E. Write two sentences illustrating the singular and the plural forms of each of these verbs:

have                  are                  go                  come                  see

### Exercise 220 — The s-form

A. Rewrite these verbs, putting into one column those that would be used with singular nouns and into another column those that would be used with plural nouns:

comes	sees	have
go	sings	are
see	bite	has
run	walks	is
cries	runs	does

This s-form of the verb is used with singular nouns and with *he*, *she*, and *it*.

B. Read the following sentences, changing the plural nouns and pronouns to corresponding singular forms. Change the verbs to agree with their subjects.

1. The boys walk to school rain or shine.
2. Little children often break toys.
3. The books are on the table.
4. These houses are new.
5. Those oranges are better than these.
6. They buy children's dresses at those stores.
7. The girls have new dresses.
8. They have pretty sashes too.
9. My brothers have gone on a trip.
10. Mary's uncles leave town tonight.

Exercise 221 — *Don't, Doesn't*

The form of the verb *do* that goes with *he, she, it*, or any singular noun is *does*. If we wish to contract *does* and *not*, we get *doesn't*. It cannot be *don't*. If it is correct to say *he does not*, it certainly is wrong to say *he don't*.

Which of the italicized verbs would you use in each of the following sentences?

1. He *don't* — *doesn't* see his mistake.
2. She *doesn't* — *don't* hear very well.
3. It *don't* — *doesn't* seem right to do that.
4. It *doesn't* — *don't* matter very much which way you cut the goods as it *don't* — *doesn't* have a right and wrong side to it.
5. If the dress *doesn't* — *don't* shrink, it will be all right.
6. This paper *don't* — *doesn't* give the time of the meeting.
7. You'll have to slam that door; it *don't* — *doesn't* close very easily.
8. *Doesn't* — *don't* the postman come again this afternoon?
9. *Don't* — *doesn't* potatoes cook in about twenty minutes?
10. *Don't* — *doesn't* John write nicely!

## Exercise 222 — Helping Verbs

A. A verb sometimes consists of two or more words. For example, instead of saying *the sun shines* we might say *the sun is shining*. Parts of the verb *to be* (*am, is, are, was, were, been*), parts of the verb *to have* (*has, have, had*), and the verbs *will, shall, do (did), may, can, must, might, could, would, should*, are often used to make such verbs. These verbs, so used, are called **auxiliary verbs**, because they help to make the assertion. *Auxiliary* means *helping*.

(1) Name the full verb<sup>1</sup> in each of the sentences given

<sup>1</sup> If you have difficulty in finding the verb in a sentence, try out word after word by putting *what?* or *who?* before it. If the combination makes sense, you have probably found a verb.

below. (2) Name the main verb. (3) Name the auxiliary verb or verbs.

1. The purse is lost.
2. The floor was scrubbed.
3. I have waited for some time.
4. Mary is coming.
5. The moon is rising.
6. I shall hurry.
7. I do remember it well.
8. I did play with you, didn't I?
9. Now you must play alone.
10. I might go with you tomorrow.
11. I shall go with you if you will start at once.
12. Mary has bought a new pencil.
13. We were writing our spelling.
14. Those boys must have been running.
15. The letter should have been sent sooner.
16. Winter is coming.
17. The postman has been here already.
18. The train will arrive in a few minutes.
19. I have seen the man many times.
20. I did do my home work.
21. She is writing her lesson.
22. He has written four letters this evening.
23. They are coming this afternoon.
24. I have been downtown all day.
25. The stores are now showing new spring clothes.

B. Sometimes the parts of the verb are separated by other words, usually adverbs; as,

The coat *has been worn*.

The verb is *has been worn*. *Never* is an adverb.

Name the verbs in each of the following sentences.  
What kind of word separates the parts of the verb?

1. The flowers will soon wither.
2. My brother is not coming.
3. John has not yet recited.



4. The man was seriously hurt.
5. The pupils were busily writing.
6. You have certainly grown!
7. I cannot possibly go tomorrow.
8. I must now take my music lesson.
9. Our candidate will surely be elected.
10. Children must sometimes be severely punished.

C. When a sentence asks a question, the parts of the verb are usually separated. Name the verbs in these sentences:

1. Did you see that lightning?
2. Has the rainbow gone?
3. Will the rain never stop?
4. Have you ever seen such a storm?
5. When did the rain begin?

D. Turn back to Exercise 221. Name the verb in each sentence. Remember that *n't* is not a part of the verb, although it is attached to part of the verb. It stands for *not*, an adverb.

### Exercise 223 — Transitive and Intransitive

Some verbs are complete in themselves. Others cannot make a complete statement until another word is added to show what receives the action of the verb. In the sentence

The fire glows

the verb makes a complete statement. But in the sentence

Mary made a dress

the verb *made* is incomplete. If we heard any one say "Mary made" we should at once ask, "Made what?"

The word that completes such a verb is called its **object**. It is usually a noun or a pronoun that *receives* the action expressed by the verb.

Verbs that take objects are called *transitive verbs*.

A. Tell whether each verb in the following sentences is transitive or intransitive:

1. He formerly lived in that house.
2. He lived a good life.
3. He ran a race.
4. He ran to the apple tree.
5. He ran the car into the garage.
6. The child fell down the steps.
7. Woodmen fell trees in the forest.
8. The rain filled the ruts in the road.
9. Her eyes filled with tears.
10. She is happy.
11. The wind blew all night.
12. The wind blew the leaves down the street.
13. The snow covered the mountain peaks.
14. The snow is white upon the mountain peaks.
15. The hills looked beautiful through the blue haze.

B. Write two sentences to illustrate (1) the transitive and (2) the intransitive use of each of these verbs:

drop  
break

move  
grow

### Exercise 224 — The Two Voices

Transitive verbs are like clever people. They can express themselves in different ways. They can speak, as it were, with two voices; as,

- (1) John broke the window
- (2) The window was broken by John

Every transitive verb has these two ways of expressing itself, these two voices. The first (1) is called the **active** voice, for it represents the subject as acting; the other (2) is called the **passive** voice, in which the receiver of the action is the subject.

If the verb is expressed in its active voice, we can change it to the passive by letting —

1. The object of the verb in the active voice become the subject of the verb in the passive voice;

2. The subject in the active voice become the object of the preposition *by* in the passive voice; as

1. John caught the *ball*. — Active.

2. The *ball* was caught by John. — Passive.

1. Mary baked the *pie*. — Active.

2. The *pie* was baked by Mary. — Passive.

1. Harry made the *kite*. — Active.

2. The *kite* was made by Harry. — Passive.

A. Change the verbs in these sentences so that they are expressed in the passive voice:

1. Jim struck Bill.

2. The cat caught the mouse.

3. The painter placed the ladder there.

4. The Smiths occupied this house for several years.

5. The Smiths sold the house last week.

B. Are these verbs expressed in the active or the passive voice?

1. Balboa discovered the Pacific.

2. Daniel Boone was captured by the Indians.

3. The hunter shot a bear.

4. The bear was shot by the hunter.

5. That house was formerly occupied by Governor Ross.

6. Governor Ross lived in it.

7. The house was designed by him.

8. It was built by the firm of Cowlin & Sons.

9. The sun is warm today.

10. The sun was shining a minute ago.

## Exercise 225 — Changes to Show Time

As we have seen, verbs change their form to show the number of their subjects. They also change their form to show the time that they wish to indicate.

*Present time*

I *see* my mistake now.

I *know* the answer now.

*Past time*

I *saw* my mistake long ago.

I *knew* the answer yesterday.

The verbs *see* and *know* show action in **present** time. The verbs *saw* and *knew* show action in **past** time. *See* and *know* are, therefore, **present forms** of the verbs. *Saw* and *knew* are **past forms**.

Some verbs, instead of changing the word to show past time (as do the verbs *see* and *know*) merely add *d* or *ed*; as,

*Present*

They walk fast.

They move slowly.

*Past*

They walked fast.

They moved slowly.

From the list given below choose the verbs that express past time. Into one column put those that make the past form by adding *d* or *ed*. Into another column put those that form the past by a change within the word.

spoke	came	asked	does
sees	walked	rode	talked
bought	did	ran	washed
helped	knew	comes	cooked
saw	moved	changed	broke

**Exercise 226 — Past and Present Verbs**

A. Change the following sentences so that the subject in each is singular. Be careful of the verb that goes with each subject:

1. We *ran* all the way to school.
2. They always run all the way.
3. The boys *told* good stories yesterday.
4. The girls *passed* the paper a few minutes ago.
5. Girls usually help their mothers on Saturday.
6. The boys play football every afternoon.
7. Two carpenters *repaired* those fences last week.
8. The stenographers *wrote* the letters some time ago.
9. The women of the church *gave* a dinner last night.
10. The men *drove* the new car through the storm yesterday.

B. Seven verbs are printed in italic in the sentences given above. What did you notice about them when you changed the subject from the plural to the singular number? Did they change their form?

As a rule, past time verbs have the same form in the singular and the plural.

**Exercise 227 — Future Time**

1. I *see* my mistake now.
2. I *shall see* it tomorrow.
3. They *have* the letter now.
4. They *will have* it tomorrow.

Sentences 1 and 3 express present time. Sentences 2 and 4 express future time. Notice that the verbs in sentences 2 and 4 are made up of two words each — the main verbs *see* and *have* and the helping verbs *shall* and *will*.

*Shall* or *will* is always used with the main verb to show future time.

In the following sentences, tell (1) the full verb and (2) the main verb:

1. They will beat the other team.
2. I shall go to the game.
3. You will see the game too.
4. The boys will do their best.
5. We shall cheer our team to victory.
6. When will the game begin?
7. Will the whistle blow soon?
8. Will they put Henry out of the game?
9. That basket will not count.
10. We shall hold a victory mass meeting tomorrow.

### Exercise 228 — Tense

In the last few exercises we have seen that there are certain forms of verbs that correspond to the three times — present, past, and future. We call them **tenses**.

Present — Here **comes** John *now*.

Past — John **came** here *yesterday*.

Future — He **will come** again *tomorrow*.

In the same way give three sentences to illustrate the present, past, and future tense forms of each of these verbs:

see	bring	drive	begin
do	break	give	draw
go	drink	catch	blow
come	grow	run	teach

Sometimes the tenses are set up like this:

#### PRESENT

	<i>Singular</i>	<i>Plural</i>
First person —	I drive	we drive
Second person —	you drive	you drive
Third person —	he drives	they drive

## PAST

	<i>Singular</i>	<i>Plural</i>
First person —	I drove	we drove
Second person —	you drove	you drove
Third person —	he drove	they drove

## FUTURE

	<i>Singular</i>	<i>Plural</i>
First person —	I shall drive	we shall drive
Second person —	you will drive	you will drive
Third person —	he will drive	they will drive

**Exercise 229 — What is the Time?**

Arrange the verbs in the sentences below in three columns as follows:

- a. Those expressing present time
- b. Those expressing past time
- c. Those expressing future time

## PRESENT TIME

## PAST TIME

## FUTURE TIME

1. We shall see the circus again tomorrow.
2. John likes the clowns best.
3. Father drove us to town in the car.
4. Almost everybody in town came to the performance.
5. All our neighbors were there.
6. Will you go tomorrow?
7. We shall have another good time.
8. My sisters will take you in the car.
9. The tickets sell fast.
10. My father has some tickets.

**Exercise 230 — Game Twenty-nine****“ GIVE AND TAKE ”**

Appoint a chairman, who will put a list of verbs on the board (such as those in Exercise 228).



In this game the score is kept by rows. The first pupil in Row 1 stands in front of Row 2 and must give correctly the verb form for which each of the pupils calls. If he answers correctly for each pupil in the row, his row scores. If he makes a mistake, he takes his seat, and the second pupil in Row 1 takes his place to try to earn *one* for the row. When all the pupils in Row 2 have been correctly answered, the first pupil in Row 2 stands in front of Row 3 and continues the game.

Each pupil may call for any form that he wishes, but the leader announces what person and number all the forms in the row shall be. For example, the leader announces that Row 2 is to give third person, singular forms. The first pupil calls for the past of *go*, and the game advances thus:

*Pupils seated*

Past of *go*

Present of *come*

Etc.

*Pupil standing*

He went home an hour ago.

Tom comes every day.

### Exercise 231 — Principal Parts

A verb has three forms called the three principal parts, from which all the other forms of the verb are made. They are:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
see	saw	seen
do	did	done
go	went	gone
come	came	come

From the first two of these forms are made the present, the past, and the future tenses that we have studied; as,

Present tense — I see it. (First form above)

Past tense — I saw it. (Second form)

Future tense — I shall see it. (First form)

The third form is the one that must be used when an auxiliary, such as *have* or *was* is used; as,

I *have* **seen** it before.

I *have* **done** all the work.

The letter *was* **written** in green ink.<sup>1</sup>

Sometimes careless pupils confuse the forms given in the last two columns of the principal parts. Remember that the last form cannot be used without an auxiliary.

Choose the correct one of the two italicized forms in each of the sentences given below:

1. As soon as I *saw* — *seen* what there was to do, I *done* — *did* it.
2. He *done* — *did* fine work on that tire.
3. I have not *seen* — *saw* what the child *did* — *done*.
4. I never *seen* — *saw* better writing.
5. Hasn't she *went* — *gone* yet? I thought I *seen* — *saw* her start.
6. That's the worst paper I ever *seen* — *saw*.
7. Don't you think he *did* — *done* right?
8. We *saw* — *seen* Mary as soon as she *come* — *came* in.
9. I *saw* — *seen* her go by not five minutes ago.
10. I *done* — *did* the best that I could.

### Exercise 232 — Game Nine Repeated

#### “GET THE BALL”

Turn back to Exercise 42, Game Nine, for the rules of the game. Use the sentences given below (or others like them).

The principal parts of these verbs should be noted:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
see	saw	seen
do	did	done
ring	rang	rung
give	gave	given

<sup>1</sup> For principal parts see Exercise 232.

come	came	come
know	knew	known
blow	blew	blown
draw	drew	drawn
catch	caught	caught
write	wrote	written
throw	threw	thrown
grow	grew	grown
drive	drove	driven
freeze	froze	frozen
take	took	taken

A. Use the past tense form of each verb indicated:

1. When the bell (ring), we all (run) in.
2. I (give) her my pencil.
3. I (do) the dishes before you (come) home.
4. The woman (give) her son a scolding.
5. Who (see) him go?
6. Who (give) the child candy?
7. He just (come) in, for I (see) him.
8. I (give) her five dollars for the work she (do) on the dress.
9. He (see) me when I (do) it.
10. I think I can do it for I (see) the way she (do) it.
11. I (know) them the minute I (see) them.
12. I (draw) that picture myself.
13. It's my turn to blow the whistle; she (blow) it before.
14. Topsy just (grow).
15. John (throw) the ball over the fence.
16. Who (throw) that stone?
17. I didn't throw it; I (catch) it.
18. He (catch) cold and (grow) very sick.
19. I (know) you'd come today.
20. I (do) my home work as soon as I (come) home.

B. Use the past participle of each of the verbs indicated in the sentences below:

1. Has he (go) to school?
2. Have you (write) your spelling?
3. Has he (drive) to town already?
4. My ear is (freeze), I know.

5. Have you had your picture (take)?
6. Has the postman (go) by?
7. Was the car (drive) yesterday?
8. We have (go) out in it every day.
9. You have not (write) to me for a long time.
10. I have (come) because I have not (see) you for a long time.
11. How tall the child has (grow)!
12. Since when have you (know) that?
13. Was the runaway horse (catch)?
14. The artist has (draw) several beautiful pictures.
15. That fruit will have to be (throw) out.

### Exercise 233 — Agreement in Number

A. Decide which of the italicized forms is correct in each of the following sentences. Give the reason for your choice. (See Exercises 185 and 191.)

1. The oats *is* — *are* in that bin.
2. His trousers *is* — *are* torn.
3. The scissors *is* — *are* dull.
4. The news *is* — *are* too good to believe.
5. The ashes *is* — *are* still in the furnace.
6. The pair of monkeys *was* — *were* delighting the audience.
7. The class *is* — *are* dismissed.
8. The community *is* — *are* changing.
9. There *was* — *were* fourteen people present.
10. He *doesn't* — *don't* understand what I mean.

B. Sometimes boys and girls make mistakes in choosing the number of the verb in a sentence because they are not careful in noting which noun in the sentence is really the subject. In the sentence,

One of the boys *is* — *are* elected

the subject is not *boys* but *one*. Therefore the verb should be singular.

Read the following sentences, using the correct present tense forms of the verbs in parentheses:

1. Not one of the boys (sing) very well.
2. The father of two of our pupils (work) in this bank.
3. The best one of all our football players (be) very sick.
4. One of the oldest business men in town (sell) furs.
5. Every one of the workmen (be) hurrying home.
6. Each of the hundred and seventy-three students (have) passed the tests.
7. Every one of the stores (be) showing summer dresses.
8. Not one of the many thousands of library books (have) been injured in the fire.
9. Only one of the many members (have) any musical talent.
10. Each of the twenty houses offered for sale in these advertisements (be) especially well built.

### Exercise 234 — *Lie, lay*

*Lie* and *lay* are two very troublesome verbs. *Lie* is intransitive. It can *never* take an object. Its forms are:

	<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
<i>Intran.</i>	lie	lay	lain — meaning to rest

The other verb, *lay*, is transitive and *must* have an object. Its forms are:

	<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
<i>Tran.</i>	lay	laid	laid — meaning to place

Be very careful not to say *lay* when you mean *lie*.

Fill the blanks in the following sentences with correct forms of either *lie* or *lay*, explaining in each case whether the form required is transitive or intransitive:

1. Please — down a while and rest.
2. He has — there for some time.
3. Did you — the book on my desk?
4. I — it right here.
5. The carpet does not — very smoothly.
6. We — it yesterday.
7. This is an old carpet; it has — on this floor for **many** years.
8. Carpets — on most floors in olden times.

9. Nowadays people usually — rugs on their floors.
10. Cleaning is a simple matter in rooms where rugs —.
11. — the book down and come here.
12. Now try to remember where you — the package yesterday.
13. Did you — it in here?
14. I remember I — on the lawn when the boy delivered it.
15. He — it down on the porch.
16. It — there a long time and I still — on the grass.
17. It had — there a long time before I picked it up.
18. Where I — it then I don't remember.
19. It probably still — in the same place where I — it.
20. Go back and — down in the same spot on the grass, and after you have — there a while get up and go through the same motions if you can and try to remember where you — the package yesterday, so that we can find out if it still — there.

### Exercise 235 — *Let, leave*

*Let* means *to allow*; *leave* means *to go away from*. Use the correct form in each of the following sentences. The principal parts of the two verbs are:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
let	let	let
leave	left	left

1. — me do that for you.
2. Won't you — me do it?
3. I shall — the books here.
4. She won't — me read the book.
5. Please — me see what you have.
6. If I — you see it, don't tell Mary. It's a present that my aunt — for me to give Mary.
7. I'll — it here and you give it to Mary.
8. — the flowers on this table.
9. I'll — you wear them tonight.
10. Mother will — me go to the circus if I may — my little sister with you this afternoon.
11. If your mother will — you go, of course you may — Helen here.

12. Have you an old magazine that you will — me cut up?
13. I'll — these with you and — you cut up any of them.
14. My aunt — these magazines with me and — me cut them up.
15. Father — me drive the car yesterday morning.
16. He often — me drive.
17. Do you think he ought to — you?
18. He has — me do it all summer.
19. I shall ask him not to — you do it alone again.
20. I hope he — me drive this afternoon.

### Exercise 236 — Contracted Forms

Write the contracted form for each of the following expressions:

- |                     |                 |
|---------------------|-----------------|
| 1. it is            | 14. is it not?  |
| 2. he does not      | 15. we are      |
| 3. does she not?    | 16. we are not  |
| 4. we are           | 17. they have   |
| 5. you are          | 18. we have     |
| 6. he is            | 19. he cannot   |
| 7. is he not?       | 20. we were not |
| 8. did he not?      | 21. do not      |
| 9. are we not?      | 22. could not   |
| 10. are you not?    | 23. does not    |
| 11. have they not?  | 24. you will    |
| 12. should you not? | 25. he will     |
| 13. have we not?    | 26. I will      |

### Exercise 237 — Negative Contractions

Sometimes an even greater change is made when one contracts an expression. This is especially true in sentences using *no*, *none*, or *nothing*. To contract such sentences, the negative idea is joined to the verb, and the word *a*, *any*, *anything* or sometimes *something* is used. For example:

Uncontracted form: Have you no pen?

Contracted form: Haven't you *a* (or *any*) pen?



Use the contracted form in rewriting the following sentences. Then write an answer to each question, using the contracted form in each. Which form do you like better in these sentences, the contracted or the uncontracted?

1. Has he no book?
2. Have you nothing to do?
3. Has no one come yet?
4. Has she seen none of the girls?
5. Are we to hand in no home work today?
6. Have you no ink?
7. Was there no plan made beforehand?
8. Has he saved nothing?
9. Have we no sugar?
10. Do I get nothing for my work?
11. Will he have none of the work finished?
12. Have I no time to go to the store?
13. Is there nothing I can do?
14. Is the house no nearer being finished?
15. Is it not growing late?
16. Have we not a minute to spare?
17. Have you no more to say?
18. Is there no train at three o'clock?
19. Will she have to take no examination?
20. Will there be no school next week?

### Exercise 238 — Double Negative

Perhaps the worst mistake that boys and girls make when they use the contracted form for sentences like those in Exercise 237 is what is called the double negative. Notice these sentences:

Right: I have *no* ink.

Right: I haven't any ink.

Wrong: I haven't *no* ink.

Can you see why the mistake is called the *double* negative? Why is it wrong?

Correct the following sentences wherever you find a double negative. Correct each sentence in *two* ways.

1. Hasn't he no book?
2. Haven't you no work to do?
3. Isn't there nothing more to do?
4. Didn't he send a letter?
5. I can't see nothing wrong in the example.
6. Haven't you nothing to say for yourself?
7. Isn't there no other way?
8. Can't we have no more than half an hour?
9. Isn't there no other grocery around here?
10. Can't you do nothing about it?
11. Won't he give you more time?
12. Didn't you put none of those books back yet?

### Exercise 239 — Careless Mistakes

Boys and girls sometimes get into bad habits of speech. For instance, they use the word *ain't* when they mean *isn't*, *haven't*, *hasn't*, *am not*, or *aren't*. The following sentences need other correct contractions substituted for *ain't*. Of course, much more important than correcting an exercise like this in a book is a habit of watching one's own speech and correcting it.

A. Correct these sentences. Do not read the incorrect form when you recite.

1. Ain't you ready yet? \*
2. Ain't he coming too?
3. Ain't she got a neat notebook? (Omit *got*.)
4. Ain't dinner ready?
5. Ain't we all invited?
6. Ain't you peeled the potatoes yet?
7. Ain't your brother working?
8. Ain't he got a good position?
9. Ain't they in our class?
10. Ain't I told you I ain't going to the party?

B. Use a correct contraction in each of the following sentences:

1. — that your brother coming in now?
2. — he going with you?
3. — you heard from them yet?
4. — he told you what to do?
5. — you set the table yet?
6. — it time to go?
7. — I explained the matter before?
8. — she coming with her sister?
9. — the two brothers gone into business together?
10. — you bought your Christmas presents?

### Exercise 240 — *In, into*

Both *in* and *into* are prepositions. *Into* is used when *motion toward* or *into* is expressed; as,

He plunged his hand *into* the hot water.

*In* is used when *rest* or motion *within* is expressed; as,

He is *in* the water. (Rest.)

He is swimming *in* the bay. (Motion within.)

Use the correct form in each of these sentences:

1. Go — the house and bring me the broom.
2. Put the dry leaves — this basket.
3. The broom isn't — the kitchen.
4. I think it is — the pantry.
5. No, I remember. I carried it — the back yard.
6. That same fly has been buzzing — the air over us all morning.
7. Who will get the rake? It's — the garage.
8. I walked all around — the garage and didn't see it.
9. It's — that corner back of the boxes.
10. Oh, away back — that corner? That's the only one that I didn't look —.

**Exercise 241 — Objects of Prepositions**

The object of a preposition is always in the objective case. Sometimes boys and girls have difficulty in seeing that in such expressions as *for you and me*, the pronoun *me* is as much the object of the preposition *for* as is the pronoun *you*. Both pronouns are the objects. It is incorrect to say *for you and I*.

Read the following sentences, using the correct ones of the italicized pronouns in each:

1. She wants to speak to you and *I — me*.
2. Mother expected the work to be done by *she — her* and *I — me*.
3. His father and *he — him* have already left.
4. The club program was arranged by Helen and *I — me*.
5. Miss Smith sent for *she — her* and *I — me* and not for you and *he — him*.
6. All except you and *I — me* were there.
7. We expected you to go with my brother and *I — me*.
8. Will you go with *she — her* and *I — me* tomorrow?
9. It is a matter that you and *I — me* must decide; it concerns no one except you and *I — me*.
10. The invitation is for you and *I — me*.
11. All of us are invited except John and *he — him*.
12. Helen has the invitations for John and *he — him*.
13. Every one in the class went on the excursion except *she — her* and *I — me*.
14. Will you go for a drive with my father and *I — me*?
15. I am going with Henry and *he — him*.

**Exercise 242 — Then, than**

*Then* is used in expressions of time; *than* is used in expressions of comparisons. Use the correct one in each of the following sentences:

1. She is taller ——— Helen.
2. It was ——— that I arrived.

3. This chair is newer — that.
4. Is it more comfortable — this?
5. No, and yet it was more expensive — this.
6. — I should say that this is in every way better — that.
7. I shall be at home at four. Will you come —?
8. That is earlier — I expected.
9. Is it earlier — is convenient?
10. No, that time will be better — later.

### Exercise 243 — Compound Elements

The words *and*, *but*, and *or* are called coördinate conjunctions. They join two words or two expressions of exactly the same grammatical value. For example, they may join two subject nouns or pronouns; two object nouns or pronouns, as we saw in Exercise 241; two verbs, two adjectives, two adverbs, two prepositional phrases.

Point out the conjunctions in the following sentences and tell what each one joins:

#### A

1. The woman is old and feeble.
2. The man is old but active.
3. Walter and George came early.
4. They came and went again before we arrived.
5. Miss Smith called James and Walter.
6. The letters are for you and me.
7. Mother bought new shoes and stockings for Helen and me.
8. I've looked here and everywhere.
9. The book is interesting to grown-up folks and to little children also.
10. Mother sent me to the bakery and to the market.
11. It was spring in valley and on hill.
12. John ran up and shouted that there was a fire.
13. Pepper and salt was his hair.
14. The day was cold and damp.
15. Swiftly but silently fell the blow.

## B

1. One Sunday morning over a thousand years ago, in England, a priest chanted, "From the fury of the Northmen, Good Lord deliver us." Half-choked sobs and imploring cries mingled with voices of priest and people.

2. One little boy, whose name was Alfred, bowed his head and prayed with all his heart.

3. He had witnessed the fury of the Northmen and the dreadful things they had done.

4. Boy as he was, he had stood beside burned homes and shuddered at the blood stains on blackened timbers.

5. He had seen cities and villages in ruins, bones of cattle and sheep and horses by hundreds in field or road.

6. Great blackened places in the smiling green country showed where there had once stood haystacks and fields of ripened grain and barns and granaries and farmhouses.

7. He had seen fires go up by night and by day.

8. Each cloud of smoke meant plunder and murder to his people.

9. He had passed by multitudes of starving and homeless men and women and children who begged pitifully for a little food or a bit of shelter.

10. They were not beggars, but thrifty, hard-working Saxon freemen.

11. A short time before they had been rich in houses and farms and herds and crops.

12. Each year the savage and heathen Northmen invaded England and burned and murdered and pillaged and sailed away to return after the next harvest.

13. To the heathen Northmen this seemed a brave and noble life.

14. At any time the Northmen might swoop down upon them, slay all who resisted, seize their grain, drive off or kill their cattle, and dash away again.

15. King Alfred early learned the use of sword and spear and fought in many battles before he was twenty.

**Exercise 244 — The Simple Sentence**

We have learned that a sentence must have a subject and a predicate. We have seen that either subject or predicate may be compound. Any sentence consisting of but one subject and predicate, either of which may be compound, is called a **simple sentence**.

*Animals* performed in the ring. — Simple sentence.

*Bears* and *lions* performed in the ring. — Simple sentence with compound subject.

*Dogs* *walked* on their hind legs and even *danced* to the music. — Simple sentence with compound predicate.

*Dogs* and *bears* too *walked* on their hind legs and even *danced* to the music. — Simple sentence with compound subject and compound predicate.

Tell what sort of sentence each of the following is. Name its subject and its predicate.

1. In olden times the people of England loved King Richard and told many interesting tales about him.

2. He could conquer a dozen enemies with his own strong right arm.

3. Again and again he cut his way through a whole army and won victory from defeat.

4. He and three others once chased three thousand Saracens for two miles.

5. Once he was coming to Joppa in his ships and saw the Saracen banners above the walls within the city.

6. He leaped into the water and dashed through into the city.

7. Richard hewed a path through the Saracens with his battle-ax and sword.

8. His knights and men followed him and raised a bulwark of casks and beams to protect the landing of the rest of Richard's soldiers.

9. Richard rushed into the city and shouted the battle cry of England. ("St. George!")

10. The terrified Saracens screamed in fright and fled from the city like sheep.



11. Why did Richard come to the hot, burning, sandy country of the Saracens?

12. Fever and sunstroke and poisonous insects and the most dangerous of enemies threatened his life and the lives of all his followers every day.

13. The Mohammedans had taken the Holy Land of Palestine and threatened the life of every Christian pilgrim.

14. Kings and princes of Europe laid aside all quarrels for a time and worked and fought for Jerusalem against the Saracens.

15. The other kings were jealous of Richard and quarrelsome as well.

16. Richard won some splendid victories but could not carry on the crusade alone.

17. So he made a truce with Saladin for three years, three months, three weeks, three days, and three minutes and started back to his sorely distressed kingdom.

18. Richard sent his army home by ship and with only a handful of followers set out on foot for England.

19. He and a boy travelled through Austria.

20. The archduke of Austria hated Richard and imprisoned him and held him for heavy ransom.

## SUMMARY OF RULES

### Capitals

Capital letters are used to begin

1. The first word of every sentence.
2. The first word of every line of poetry.
3. Proper nouns and proper adjectives.
4. The first word of a direct quotation.
5. The important words in the title of a book or of a composition.
6. Abbreviations of titles that begin with capital letters, such as titles like *Dr.* when they are followed by a name; as, *Dr. Brown.*
7. The names of the days of the week, of the months of the year, and of holidays.

### Punctuation

The *period* (.) is used at the end of

1. A declarative sentence.
2. A sentence expressing a command or request.
3. Abbreviations.

The *question mark* (?) is used

At the end of a sentence that asks a question.

The *exclamation mark* (!) is used

1. At the end of a sentence that expresses strong feeling.
2. After an exclamatory word like *Oh!*

The *comma* (,) is used

1. To separate the members of a series; as,  
We have *pencils*, *pens*, and *ink*.

2. Before the coördinate conjunction in a compound sentence;

as,

Mary washed the dishes, *and* Helen wiped them.

3. To set off a word in direct address; as,

*John*, come here.

4. To set off an appositive; as,

John Smith, *the captain of our team*, is not here.

5. To separate the month from the year, the city from the state; as,

They left St. Louis, Mo., on June 17, 1923.

6. To set off words or short expressions that have no direct grammatical relation to other words in the sentence; as,

No one could foretell, *of course*, what the result would be.

7. To set off an adverbial clause or a participial phrase that precedes the subject; as,

(a) *When I called*, you were not in.

(b) *Going down the steps*, she tripped and fell.

8. To set off a parenthetical expression; as,

The baby, *gurgling with delight*, was passed from group to group.

9. To set off a relative clause that gives an additional idea to the sentence; as,

The captain of the team, *who is not here today*, is our best player.

10. To set off an adverbial clause or a participial phrase that comes at the end of the sentence and gives an additional idea; as,

I am sending you the book, *hoping that you will enjoy it as much as I have*.

The *colon* (:) is used

1. After the salutation in letters; as,

Dear Mary:

2. Before an itemized list.

The *apostrophe* (') is used

1. In the possessive form of nouns; as,  
John's                      girls'
2. To show where letters are omitted in contractions; as,  
I'm                      he's

*Quotation marks* (" ") are used

1. When a speaker's words are quoted exactly, they are enclosed in quotation marks; as,

He said, "Here comes the train."

2. When the quotation itself is a question, although it forms part of a declarative sentence, it requires a question mark before the quotation mark; as,

He asked, "Is the train on time?"

3. The same applies to a quotation that requires an exclamation mark; as,

He cried, "Hurry!"

4. When the words of explanation follow the quoted words, the punctuation is as follows:

- (a) When the quotation is a declarative sentence, end it with a comma and begin the words of explanation with a small letter; as,

"The train is coming," he said.

- (b) When the quotation is a question, the punctuation is as follows:

"Is the train on time?" he asked.

- (c) When the quotation is an exclamation, the punctuation is as follows:

"Hurry!" he called.

5. When the author's words of explanation interrupt the quoted words, the punctuation is as follows:

"I am afraid," he said, "that we shall miss the train."

6. Division into sentences is made within a quotation just as elsewhere. When the thought ends, the sentence should end, as,

He exclaimed, "Do hurry! The train is due in a few minutes. I'm afraid we shall miss it."

### Spelling

Rules governing the formation of plurals and of possessives:

1. Most nouns form the plural by adding *-s*; as,  
     boy      boys
2. Nouns ending in *x*, *ch*, *sh*, and *ss* add *-es*; as,  
     dress    dresses
3. Nouns ending in *y* preceded by a consonant change *y* to *i* and add *-es*; as,  
     lady     ladies
4. These nouns change *f* or *fe* to *ves*:  
     beef      leaf      sheaf      knife  
     calf      loaf      thief      life  
     elf       self      wolf       wife  
     half      shelf
5. Proper nouns form the plural by adding *-s* or *-es*, whichever is needed for pronunciation; as,  
     two Marys              three Charleses
6. Compound nouns usually pluralize the fundamental part of the word; as,  
     sons-in-law  
     men-of-war
7. Some compound nouns pluralize both parts of the word; as,  
     Knights-Templars
8. To form the possessive of nouns add *'s*; as,  
     man      man's  
     James    James's  
     fox       fox's
9. If two names taken together are regarded as jointly possessing something, one sign of possession is used; as,  
     Mason & Hamlin's pianos

10. To indicate separate possession separate signs are used;  
as,

Mary's and Helen's books

11. Compound nouns add the sign of possession at the end; as,  
his son-in-law's house

12. Plural nouns ending in s add only an apostrophe; as,  
boy boys'

(For additional rules see Books II and III)

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